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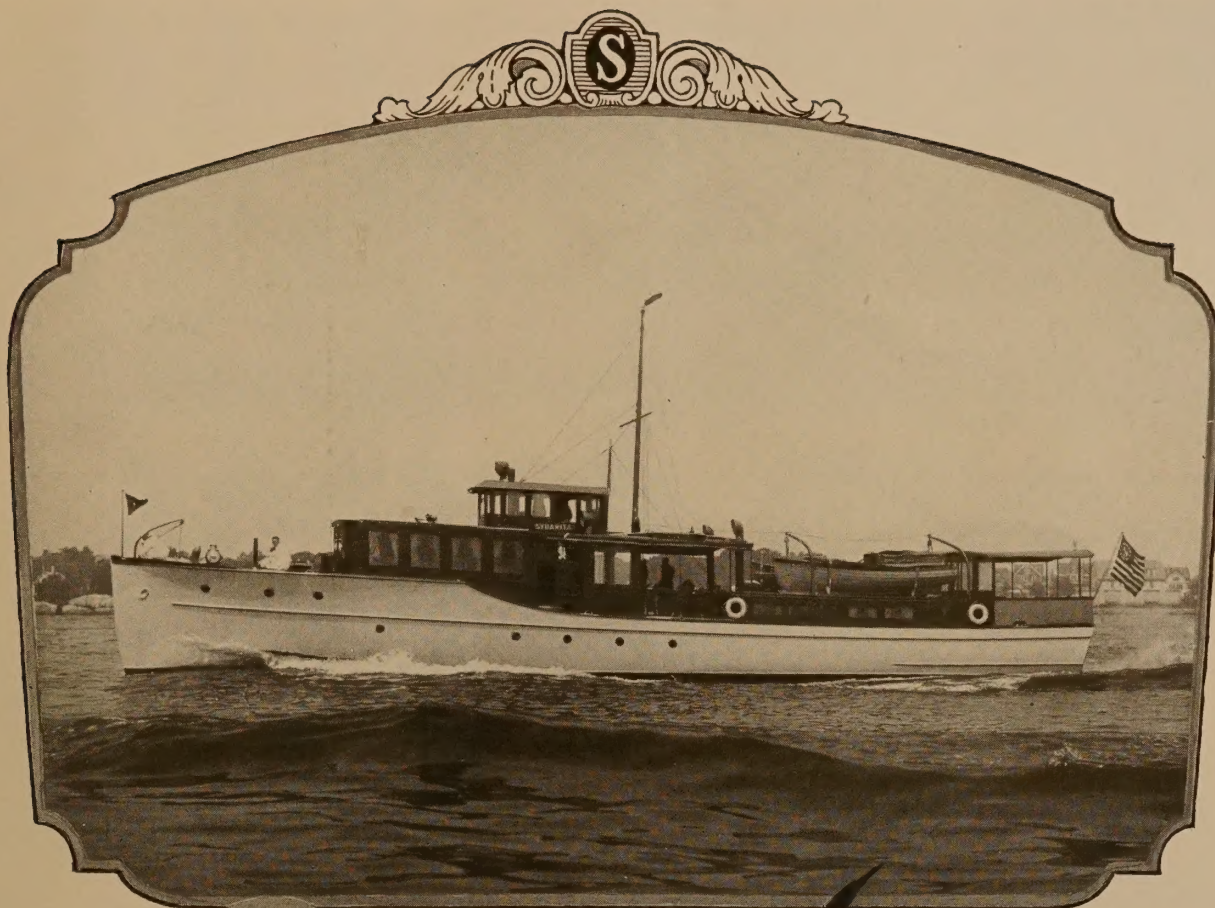
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SEPTEMBER

1927

THE ARTICLES IN THIS NUMBER

| | | |
|---|--|----|
| INTERNATIONAL STUDIO AND THE CONNOISSEUR | <i>C. Reginald Grundy</i> | 13 |
| THE PAINTER OF MADAME DE POMPADOUR | <i>Jo Milward</i> | 14 |
| HABAN POTTERY IN THE BROOKLYN MUSEUM | <i>Julian Garner</i> | 20 |
| HYLAS AND THE NYMPHS PAINTED BY PIERO DI COSIMO | | 26 |
| THE GENIUS OF JACQUES CALLOT | <i>Robert Allerton Parker</i> | 27 |
| CIMABUE'S CARTOONS FOR STAINED GLASS WINDOWS | <i>Ida F. Burgess</i> | 33 |
| GEORGIAN SILVER IN AMERICAN COLLECTIONS | <i>Edward Wenham</i> | 39 |
| MASTERS OF LIMOGES ENAMELS | <i>Jean Léautaud</i> | 44 |
| WHAT EARLY AMERICA HAD ON ITS WALLS | <i>Harold Donaldson Eberlein</i> | 52 |
| THE AGE OF LACQUER FURNITURE | <i>Henry Branscombe</i> | 57 |
| PANELS FROM DUCCIO'S MAJESTAS FOR AMERICA | <i>Helen Comstock</i> | 63 |
| NOTES ON CURRENT ART | | 72 |
| A SHELF OF NEW ART BOOKS | | 74 |

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THE ARTISTS AND THEIR WORK

(*denotes illustrations in color)

| | | | |
|-----------------------------|-------|-------------------------------|---------|
| Boucher, François | 15-19 | Pape, Martin Didier | 47 |
| Callot, Jacques | 27-32 | Pénicaud, Jean I. | 51 |
| Piero di Cosimo | 26 | Pénicaud, Nardon | 44, *45 |
| Courtoys, Jean | 48 | Reymond, Pierre | 50 |
| Duccio | 63-69 | Strigel, Bernhard | *12 |

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OBJECTS OF ART FOR THE HOME

BY JOHN B. TRIMMER

WITH the exception of that founded by Josiah Spode in the latter half of the eighteenth century, few of the original important porcelain factories of England remain. But this man by his natural business talent and the perfection of the workmanship which characterizes the products of these old works even to the present time, builded so sound a foundation that the tradition of this china is as marked to-day as in those early times when the clipper ships from Salem would bring back dinner services of his famous Tower pattern in pink transfer decoration on their return to their home port from Liverpool. Collectors of course seek the earlier pieces of this porcelain similar to the three vases shown here, and which are from the collection of W. F. Cooper. Such specimens as these are of the period when the first Josiah had been succeeded by Josiah II and when the Oriental influence had been entirely eliminated from the decorative designs. It was at this time we find the more prolific use of gold in conjunction with splendidly painted panels, while the use of the claw foot is probably derived from the Empire motifs. Throughout the various eras of this factory the owners have gradually acquired the molds of those earlier works, which failing to survive have been dispersed and to them have been adapted the same forms of ornamentation found on the pieces made by the founders of the now extinct establishments. Thus even under the present ownership of the Copeland family, a member of which was a partner with the first Josiah Spode, there is a direct descendant of an original family of Chelsea painters. And this old man Arrowsmith, although now more than eighty years old, yet paints the famous Chelsea pheasants upon Spode porcelain with all the feeling of those found on pieces made nearly two hundred years ago. And it is worthy of comment that many of the styles produced by the Spode factory to-day are from Chelsea molds purchased at the closing of the Derby works, and which the latter had previously acquired at the time they absorbed the old Chelsea London factory. Obviously being contemporary with the

Derby factory there is a natural similarity between some of the decorative motifs of the two factories. And in some instances so pronounced is this that it might be surmised that several of the artists worked at both places at different times, this being particularly striking in some of the floral sprays, which in the Spode give every evidence of the manner of Billingsley the celebrated artist who was so long associated with the Derby factory. Copeland Spode also acquired a large number of the original Chelsea molds from the Derby factory, these being in use at the present time. One of the most celebrated is that in which delicately embossed basket work appears in the form of a band around the rim of a plate or similar piece. Another style which illustrates the splendid modeling of the Chelsea artist-craftsmen is that in which raised floral sprays are employed, and it is perhaps worthy of record that so well have the earlier traditions been maintained that the various designs which brought fame to the old Chelsea artists are to-day reproduced in the Spode factory with all that same careful attention to detail which marks the works of the old London pottery.

TIME was when walnut was the principal medium for furniture and the last few years have seen a decided revival in the popularity of this splendid wood. And it is to be regretted that more of these trees were not planted in past generations in this country as was the case when Queen Elizabeth, realizing the beauty of the wood, had trees brought from Italy and planted in England. And it was from these that the beautiful furniture of the Queen Anne period was produced and which displays those splendid surfaces which we so eagerly seek to-day. It was then, too, that by cutting the logs in a particular manner that the different decorative grains were obtained and which were applied to more important pieces by veneering, which is achieved by the use of thin sheets of wood glued and pressed to the carcase or body. This method was largely used on door panels



Courtesy of W. F. Cooper

A SET OF OLD SPODE VASES EXQUISITELY PAINTED WITH FLORAL SUBJECTS AND GOLD EMBELLISHMENT WITH JEWELLED WHITE ORNAMENTS IN RELIEF AT RIM AND BASE. THE ORIENTAL INFLUENCE IS ENTIRELY ELIMINATED

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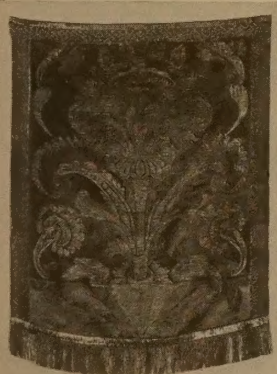
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and drawer fronts as is the case with the bureau or slope front desk, which W. & J. Sloane have permitted us to illustrate. In this instance the center panels of the larger drawer fronts are veneered in two sections, this being indicated by the vertical mark which appears through the center. And in view of the increasing popularity of this decorative wood it is interesting to mention that some of the finest veneers are obtained from American black walnut. That the demand is apt to further denude our country of these trees is evident from the fact that in the past decade the amount of walnut veneer produced has more than trebled. Obviously the more beautiful grains are not obtainable from any portion of a trunk, the finer veneers being cut from the crotches where a large limb joins the bole, and also from the stumps and it is from the latter that the greater amount is procured, one very large stump some years ago producing veneers to the value of over thirty thousand dollars. As a rule this portion of a tree is procured by digging around the base to the depth of about three feet, and cutting through the larger roots. This when the trunk falls assists in freeing the stump, much of the finer part from which the veneer is cut being beneath the surface of the ground. The length of the stump after being prepared for the veneer cutter is often less than four feet, and when the "fletch" as the sheets cut from each log are called are replaced and numbered each one exhibits that figure, which is unobtainable from any other part of a tree. Our native wood known as black walnut to distinguish it from hickory or white walnut is undoubtedly superior both for grain and durability to the European variety. And the magnificence which it displays is perhaps more remarkable in those old homes, in which the architectural woodwork is of walnut and which in the course of time has achieved the added attraction from the patina that age alone confers. Frequently those much-sought-for high-boys for which the cabinet-makers of Philadelphia are famous are found made of this wood and in such pieces, too, owing to the greater superficial area, the beauty of the grain is particularly noticeable. Much of the walnut used for this and other furniture was grown in the South, where there are yet many of these fine trees.

THAT practicality which we as a people combine with our desire for æsthetic works has in some instances resulted in what might be almost regarded as anachronisms. And this has particularly manifested itself in our admiration for earlier pieces of silver, such as tea-pots,



Courtesy of W. & J. Sloane

A WALNUT DESK SHOWING THE DECORATIVE VENEER PANELS

worthy of notice that the workman has remained unattracted by the later and more prevalent form of spout to the coffee and tea-pots, these being more vertical than is the case with those of after periods. It will be noticed that the spouts are shaped like a duck's neck, by which name they were in fact known, as distinguished by the longer and possibly more graceful swan neck, which was adopted afterwards. The kettle rather follows the style of the globular type than that of the pyriform to which latter category the two pots belong. But this variation would doubtless be necessary as the kettles which more exactly follow the pyriform are far less practical. And while the remainder of the set has been designed in keeping with the major pieces, there is nevertheless much of interest in the style of the covered sugar bowl. This actually is by no means dissimilar to those almost hemispherical bowls on a molded foot, which are sometimes distinguished as "college bowls," several of these being produced by our own early American silversmiths. And it is a matter of considerable satisfaction to realize that craftsmen yet exist, who will reproduce the works of earlier epochs without inflicting upon the reproduction that asymmetrical mass of precious metal, which is erroneously elevated and described as modern "art."

Perhaps this more simple style of domestic silver appeals to many owing to its similarity to those unadorned yet exquisitely graceful pieces that symbolize the work of our American eighteenth century craftsmen. Most of the tea-pots and coffee-pots made by such men as Paul Revere, Jacob Hurd, John Cony and others have long since found their way to private collections and are now rarely obtainable since they seldom are for sale.



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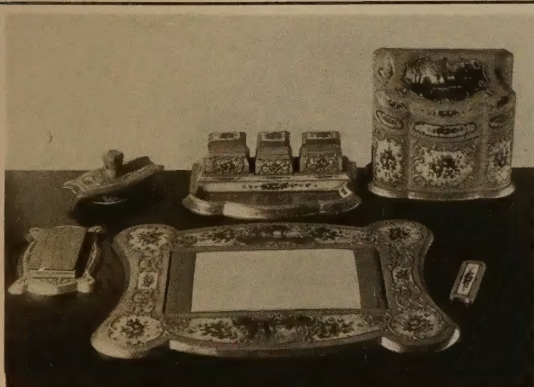
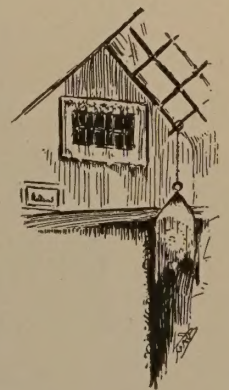
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AN AUGSBURG PATRICIAN, BY BERNHARD STRIGEL

This portrait by the German painter Bernhard Strigel (1460-1528) is now in a private collection in New York. It comes from the Herman Nestle collection of Frankfort and was shown there in a loan exhibition in 1925. Previous to its ownership in Frankfort it was successively in the F. Lippmann and Von Angeli collections in Vienna. It is similar to two portraits by Strigel in the collection of Mr. Ralph H. Booth of Detroit which are dated 1527

INTERNATIONAL STUDIO



SEPTEMBER, 1927

INTERNATIONAL STUDIO AND THE CONNOISSEUR

BY C. REGINALD GRUNDY, EDITOR OF THE CONNOISSEUR

ALWAYS it has been my desire to assist in still further strengthening the bonds of friendship and mutual interest which unite English and American collectors—the cultured representatives of two great peoples, speaking the same language, animated by similar ideals and possessing the same cosmopolitan tastes and eager desire to acquire objects of beauty of every description, no matter from what countries they emanate or to what periods they belong. With this end in view I gladly welcomed the flattering proposals made to me as editor of *The Connoisseur* to publish a special American edition of that magazine in New York. A company—The Connoisseur Publications of America, Ltd.—was formed to take charge of the new issue, the whole-hearted support of many of the leading art authorities and collectors on this side of the Atlantic was secured, and the venture was launched with every prospect of success, its first number being published in February, 1926.

Thanks to the well directed and untiring energy of my colleagues in New York, the American edition of *The Connoisseur* proved a remarkable success. Some thousands of new readers were secured and congratulations came to us from all quarters of the country. But the greatness of our success opened up difficulties which had not been fully anticipated. I found that through our efforts to meet the demands of our new readers for articles possessing especial American interest there was danger lest the British characteristics of *The Connoisseur* should be lost and that our readers in the British Empire, Europe and other parts of the world and even some of those in America itself would regret the change.

Obviously the interests of collectors in England and America were too varied and extensive to be adequately covered in the pages of a single magazine. To avoid having *The Connoisseur* Americanized it seemed advisable to establish a second magazine dealing more fully with American interests than any periodical written specially for English readers could pretend to do. But already *International Studio* admirably fulfilled this office. Clearly if the idea of Anglo-American cooperation was to be put into practice, it could be best attained by the union of its resources with those of *The Connoisseur* so that the two best known and most widely circulated magazines for collectors in the world might be conducted in unison. The owner of *International Studio* had already entertained the same idea and has purchased the entire holdings of *The Connoisseur*, Ltd., London, and *The Connoisseur Publications*, Ltd., New York.

It has been decided to discontinue the issue of the American edition of *The Connoisseur* as every distinctively American feature in that publication is more fully represented in *International Studio*. Beginning with the next number, October, *International Studio* will bear the legend—in addition to its own title—"Associated with *The Connoisseur*"; will be enlarged in its number of editorial pages; and will give its readers more articles in the fields of old and contemporary arts and crafts with additional illustrations. This alliance of the two great collector's magazines of the English speaking world seems likely to more than fulfil my most sanguine hopes as an important step in strengthening the ties uniting English and American collectors. *The Connoisseur* and *International Studio* will each retain its own individuality, its own staff and its own directorship, but the resources of both magazines will be combined and utilized to the utmost in the interests of their respective readers.

THE PAINTER OF MADAME DE POMPADOUR

BY JO MILWARD

FRANÇOIS BOUCHER POSED THE MARQUISE IN EVERY ATTITUDE AND DEDICATED
THE MAJORITY OF HIS WORK TO HER WHO SHOWERED HONORS UPON HIM

ONE of the phases of Renaissance art was the translation into architectural language of our pleasures in rapid, joyous, even humorous movement. In France this phase—a predilection for gay, tortuous forms, a love of finish—was embodied in the art of Louis XV, that is to say, the art of the Marquise de Pompadour. For the king himself ignored art, avoiding any personal contact with the *avant-garde* of talented young men for which his reign is now celebrated. That they flourished was due to the protection of one woman, remembered in history under the title which the king gave to his mistress. To her is due the beginning of the Sèvres porcelain, the enlargement through government backing of the Beauvais and Gobelin tapestry works, and in particular the success of her favorite, François Boucher, on whose career she centered her power and her interest.

Boucher has neither the melancholy genius and intimate distinction of his master, Watteau, nor the feverish enthusiasm of his pupil, Fragonard. Between the two, his pictures seem perhaps a little vulgar, but they should be judged in a salon furnished in the taste of his age which he, better than any other, knew how to decorate. In the eighteenth century, life centered in elegant sports with the sport of love taking precedence. Vulcan is a god to Lemoine. For Boucher, Venus stimulated new dreams and his warm, happy imagination painted her with pearl-like radiance that reflects light rather than absorbs it, pearl that turns into rose at the tips of her fingers, in the hollows of dimples.

His youth, about which one knows so little, only rarely surprising secrets, was spent in preparing designs to illustrate a history of France. At twenty-one he won a royal scholarship which in former years would have furnished his funds for four years study in Rome. But Louis had other uses for his money, and Boucher went away, paying his own expenses. It is a tradition that on this voyage he met Tiepolo (whose work he later collected), at this time (1728) an unrecognized Venetian who had not begun the work which so greatly influenced the last half of his century. But the trip left reminiscences.

At thirty Boucher married a seventeen-year-old girl, and it is then that his taste for youth, his delicate, courteous passion, began. Madame Boucher worked with her husband, made engravings of his drawings, made miniatures of his great pictures, and like the wife of Rubens, played a great part in his life. It is recorded that Boucher worked twelve hours a day, from his

youth until the hour of his death. His industry was obviously the secret of his success, for his character held nothing of mystery—a man of pleasure without choice. And painting was not profitable. To insure the comfort of three children, Boucher illustrated books (his drawings for six volumes of Molière, now in the library of James de Rothschild, are the most beautiful of the century), drew vases and fountains for books on decoration and later put them into his interiors and landscapes, made frontispieces for catalogues, even menus, theatrical *décor*, painted fans, ceilings, chairs, boxes, signs, harps, in fact anything. And then Madame de Pompadour enters the picture.

Boucher knew the Marquise when she was merely Madame d'Etioles who had not waited until she assumed her part in the direction of the royal commands to appreciate and like him. After her marriage she ran the town house of her husband's uncle and Boucher figured among the artists who surrounded her in the home of the farmer-general. And in the first days of his favor Boucher made a portrait of her, at the same time she was being painted by Nattier, lending his talent for friendship to a kind of work that never attracted him. This first portrait, like the others that followed, shows the Marquise as she wanted to appear to the world and the king in the first flush of her youth, so soon to fade under the responsibilities of court life and the necessity to sustain an elegance which placed her as the arbiter of fashion and art.

When she rose to her power, Boucher became for the Marquise the daily counselor, always disposed to serve the innumerable enthusiasms of a beautiful woman who prided herself on loving all art and practicing several. He gave her his advice as readily upon the decoration of a salon by Martin as upon the purchase of an antiquity from Duvaux, even the arrangement of her costume for a *bal paré*. No one better than he understood her taste, or could better clarify her ideas in regard to whatever interested her, including the technique of painting about which she was curious. He guided her in the study of water-colors, directly taught her engraving and whenever it was necessary—that is to say, always—went over her drawings, detail by detail, and added the accent. Three engravings signed "Pompadour 1751," her first work, were copies of those by the master. Delighted, the Marquise installed a *touret* in one of her salons and continued, always under the direction of Boucher, who owed too much to his patron to repay her

*In the Louvre*

THIS FIRST PORTRAIT OF THE MARQUISE BY BOUCHER SHOWS HER AS SHE WANTED TO APPEAR TO THE WORLD AND THE KING IN THE FIRST FLUSH OF HER YOUTH, SO SOON TO FADE UNDER THE RESPONSIBILITIES OF COURT LIFE

with flattery. Little by little he built up her intellect; from him she got her entire knowledge of æsthetics, and it was he who dominated in their relationship. For her he illustrated a little edition of *l'Office de la Sainte Vierge* which she and the other ladies of the court were compelled to hold between their hands when they assisted at daily ceremonies in the royal chapel.

And the Marquise was grateful and showed it in securing for him a deluge of orders to decorate Louis' palaces. She saw to it that he became fashionable until

there was hardly a financier who was satisfied with anyone else to color his walls. She enabled him to realize an old desire: to be given one of the magnificent studios in the Louvre. His petition was granted in 1752, Madame de Pompadour's brother assigning him not only the studio but the position of First Painter Charles-Antoine Coypel who had just died. But the advantages attached to the position of court painter had diminished, the obligations were too absorbing. Boucher took the studio and gave his position without regret to his friend



IN THIS FINE BUST PORTRAIT OF MADAME DE POMPADOUR AT VERSAILLES, AS IN THE ONE IN THE COLLECTION OF ALBERT DE ROTHSCHILD, BOUCHER HAS REJUVENATED THE FEATURES

Carl Vanloo, finding it more agreeable to remain, for the moment, first painter to the favorite.

Boucher dedicated the majority of his work to the Marquise. One catches a glimpse of her slipping into the middle of his great mythological pictures, recognizes her in certain of the *Portraits de Jeune Femme* in the Louvre, and again in *Les Amusements de L'Hiver* in the Frick collection. And authentic likenesses are not lacking. Boucher posed Madame de Pompadour in every attitude, among her books, before her piano, on the

sofas in her boudoirs, in her rustic gardens. Droucier painted her as a politician. Boucher immortalized a young woman who lived only for art and for love. In the first of this group, now in the Romanelli collection, only the face has been studied with care, as if to crystallize an obstinate freshness that gave way too soon. Here the Marquise is upright in court dress of white silk embroidered in blue, flowers and pearls laced into brown hair, her rose fingers hesitating on the edge of piano keys. With a slight rearrangement, one finds this



From the collection of Maurice de Rothschild

THIS PORTRAIT OF THE MARQUISE SEATED ON A SOFA SHOWS HER SURROUNDED BY THE LUXURY THAT SHE LOVED, WITH AN OPEN BOOK IN HER HAND, A TALISMAN OF INTELLECT THAT SHE SLAVED FOR

interior in a little picture in Frankfort in the collection of the Baroness Guillaume de Rothschild. There is the same corner of a studio in Versailles or Fontainebleau, the same armchair almost entirely hidden by her full dress, this time green speckled with mauve knots, the same bookcases covered with Chinese vases. The piano has disappeared, for the young beauty is facing her painter after her toilette, carelessly holding a garden hat by a ribbon while her left hand plays with the pearls of a bracelet. It is during her toilette that Boucher

painted her in the picture in the collection of Albert Rothschild in Vienna, this time directly occupied with the care of her beauty. As usual, his interest lay in portraying seductive accessories, in the arrangement of drapery, in the choice of knick-knacks of the toilette which, in any age, he thought responsible for half of feminine loveliness. The portrait of the Marquise in the Edinburgh Museum is a partial repetition of the famous portrait in the collection of Alice de Rothschild in London, and that of Maurice de Rothschild in Paris.



From the Romanelli Collection in the Louvre

HERE THE MARQUISE IS UPRIGHT IN COURT DRESS OF WHITE SILK EMBROIDERED IN BLUE, FLOWERS AND PEARLS LACED INTO BROWN HAIR, HER ROSE FINGERS HESITATING ON THE EDGE OF PIANO KEYS

In all three she is sitting on a sofa, surrounded by the luxury that she loved, with an open book in her hand, a talisman of intellect that she slaved for. As in the fine bust portrait at Versailles, and the one in the collection

of Albert de Rothschild, Boucher has rejuvenated the features. On fine days Boucher took Madame de Pompadour out in the garden, as one finds her in London: first in the Wallace collection; upright, leaning

on a pedestal, surrounded by flowers; and again, in the collection of Adolphe de Rothschild, sitting in the woods.

In 1764, Madame de Pompadour died, regretted by no one but her protégés. She left Boucher under the protection of her brother, who was architect to the state. There was little more to do for Boucher. Nine years before the Marquise had succeeded in having him appointed head inspector of Gobelins, for which he had been prepared by long service with Beauvais. Unofficially she introduced him into the porcelain factory at Sèvres and kept him there until her death, furnishing designs for pottery.

The honors which Philip IV showered on Velasquez, Madame de Pompadour, in a slightly altered fashion, arranged for Boucher. In a fine apartment in the Louvre, he was surrounded by family, friends, and his collections, which included pictures and drawings by Rembrandt and Rubens, bronzes, lacquer and porcelain from China, rosewood cases filled with minerals and natural curiosities, rock crystal, agates, onyx, opals, topaz, rubies, emeralds, and cat's-eyes. Tables were covered with rare shells and coral. Under glass glittered butterflies from India and the Amazon, birds and

insects from everywhere. So there was only one thing left for M. de Marigny to do, and he did it the year after his sister's death in reappointing Boucher court painter. This time Boucher accepted the honor, which he had not wanted before, and died six years after the Marquise.

The work of Boucher, violently criticized during the last years of his life, quickly fell into disfavor after his death. His paintings, innumerable drawings and engravings, praised in the middle of the century, were despised at its end, through the next, until the twentieth century brought back into favor painting radiant with joy, beauty, and light. His genius, perhaps a little inferior to that of Watteau, Fragonard, or Chardin, fixes for us, better than any the period that formed them all. His too tender color is at first a little disconcerting, but little by little the eye perceives transparent delicacies, subtle reflections, intelligent harmony, and a rhythm balanced, upheld, and voluptuous. Boucher translated his dreams with abandon. Fabulous vision turned into reality under his brush. In his manner he is always naive and almost always sincere. He gave himself up entirely to lyric exaggerations. But it is with the faith of a believer that he inscribed his pagan hymns.



Courtesy of the Henry Clay Frick Collection

BOUCHER DEDICATED THE MAJORITY OF HIS WORK TO THE MARQUISE. ONE CATCHES A GLIMPSE OF HER SLIPPING INTO THE MIDDLE OF HIS GREAT MYTHOLOGICAL PICTURES AND RECOGNIZES HER IN THIS "LES AMUSEMENTS DE L'HIVER"

HABAN POTTERY IN THE BROOKLYN MUSEUM

BY JULIAN GARNER

THIS EIGHTEENTH AND EARLY NINETEENTH CENTURY WARE WAS MADE BY DESCENDANTS OF THE ANABAPTISTS WHO SETTLED IN MORAVIA AND NORTHERN HUNGARY AROUND 1530

HABAN pottery is so named because its makers, who were Anabaptists living chiefly within what is now Czechoslovakia, were called Haban (in Slovak, *Habanstwi*) and this was probably derived from a contraction of the term Anabaptist, as Huguenot is derived from *Zeitgenosse*. One authority, Charles Csanyi, says that it came from *Haushaben*, in reference to the community houses of the sect, while another writer, Emil Edgar of Prague, says that the word Haban in their own language, which was German mixed with Slav, could be translated as "ball" and cites a Haban author who compares their brotherhood to a ball tossed about by their enemies.

The pottery which is shown here is of the eighteenth and early nineteenth century and has been collected by Mr. Stewart Culin of the Brooklyn Museum, by whose kind permission this material is being published in advance of a monograph which he is preparing. The collection which he has formed is the first to come to this country, and the ware is seen in Europe only in local museums. As the Haban communities exercised a distinct power in shaping the peasant art of Europe, in embroideries as well as ceramics, this ware is of special significance. The Anabaptists who took refuge in Moravia and northern Hungary and later in Transylvania brought with them a knowledge of the making of maiolica derived through Switzerland, their original home, from Italy. Settling among the Moravians and Slovaks about 1530, and thereafter they formed centers of culture and industry, and being of a practical nature were careful to suit their pottery to Slovak taste. Beside the modifications which this enjoined they also made the changes attendant upon their contact with ceramic production in other countries, of which they informed themselves by sending one of their members every year to report what was being done abroad. Their own products, therefore, included new forms from time to time, and the type did not become fixed until the beginning of the eighteenth century.

The oldest piece of Haban pottery that survives is a jug in the Schlossmuseum in Berlin, dated 1639. It is mentioned by Emil Hanover in his *Pottery and Porcelain* (Vol. 1, p. 401) as being very like the Swiss maiolica from Winterthur. Although Professor Hanover has taken for his field only the wares of the factories as opposed to peasant productions, he gives a brief account of this and admits that it has greater vitality than the output of the royal factories of the period.

Haban ware is not to be considered a unique product, having an existence apart from other wares of Europe; it

sprang from the common source and kept in touch with its contemporaries. The ancestry of all tin-enameled pottery is to be traced back through Italy to the Near East. The Mesopotamian potters knew how to make an opaque tin glaze, but because of the scarcity of tin they were not able to put their knowledge into extensive practice until, transplanted to the soil of Spain, the Arabs and Moors found tin in abundance. Hispano-Moresque pottery, coming into Italy on ships that stopped at the



All photographs by courtesy of the Brooklyn Museum

POTTERY CISTERN WITH A HOLE AT THE BOTTOM FOR A SPIGOT

island of Maiorca, became known as maiolica and so stimulated the interest of the Italians that it was soon being made on Italian soil. This white-surfaced ware was made in Italy as early as the fourteenth century and in the time of the Renaissance rose to its place of distinction among the arts. While in Italy it developed into the more precious forms which were made for the wealthy nobles, a humbler form was of course continued for common use and it was this which was early imitated in Switzerland. Switzerland was the original home of the Anabaptists, who first came into prominence in Zurich. When they were driven from Switzerland and took refuge for a few years in Germany, they, as exiles and therefore to some extent nomads, began to develop certain crafts as a means of support. Not having the opportunity to become agriculturists, nor having any place in the cities, where they were almost without exception persecuted, they were forced into the manu-

facture of objects that could be sold at the fairs, which were the chief means of meeting the economic needs of the time. Their women became seamstresses, their men potters and cutlers.

Maiolica was made in Hungary before the coming of the Anabaptists. The extensive patronage of King Matthias had brought this among other forms of Italian art into Hungary and a small amount of faience was made there. After the Anabaptists entered, which they did in great numbers after their expulsion from Moravia in 1622, they soon dominated the ceramic field. They had even before this time built up a reputation which extended throughout Europe, and their pottery was seen in Cracow and Prague. An inventory of Prague of the last year of the reign of Rudolph II, which was 1610, mentions some cups of the Anabaptist potters.

They kept in touch with the outside world to a remarkable extent, sending one of their members every year to Anabaptist communities in other countries. Their chronicles tell of millers who were sent to Switzerland to study the new construction of mills. There is record of written communication between Anabaptists in Moravia and those in Italy from 1532 to 1542. After they had moved into Hungary, where Sabotist (O Szombat) was one of their chief centers, they were at one time in great need, and after a meeting on the seventh of April, 1665, sent two messengers to Holland to an Anabaptist community to ask for aid. After seven months they returned with money and with examples of Delft pottery, a familiarity which was put to a practical use by the Habans. Their chronicles also show that they kept in touch with Anabaptists in Austria, Styria and the Tyrol.

The design on Haban pottery has for its distinctive feature the flower motif. This



PITCHER SHOWING EMBLEMS OF THE VINE DRESSER

was not taken from nature but from textiles and embroideries. The symmetrical flourishes which take the place of leaves, and the disk-like blossoms crossed with radiating lines, have not been formed from the simplifying of a naturalistic design, but are taken from flower patterns after they have been adapted to needlework. The flower motif which appears all through peasant art from Scandinavia to Spain had an Oriental source and came into Central Europe, which acted as the distributing center, by two routes, a direct one, as a result of the invasions of the Turks as far as Transylvania in the sixteenth and seventeenth centuries, and an indirect one, through the Italian adaptations of the designs of the woven stuffs of

the Far East. The Italian influence was the earlier, being well established by the fourteenth century. The peasants saw the Italian-made or the Italian-inspired silks in the possession of their masters, and being unable to possess them duplicated the patterns as closely as they were able to block prints and embroidered designs. Their later contact with the Turks increased their familiarity with floral patterns which originated in Persia, India and China, and also gave them a love of gay color, such as "Turkey red."

The majority of pieces of Haban pottery in the Brooklyn Museum consist of wine pitchers, of which the small ones were for individual use and the large ones for the guilds. There are also plates, one of which is illustrated here. In addition there is a unique piece in the square-shaped ewer with an opening toward the bottom for a spigot. This was used for water for rinsing the hands at table. One of the wine pitchers is unusual in having a design of figures in high relief. Its only color is the pale bluish glaze which entirely covers it except where the reddish color of the



WINE PITCHER SHOWING THE TOOLS OF A FARMER



LARGE WINE JUGS, SUCH AS THIS, WERE FOR THE GUILDS, WHILE SMALL ONES WERE FOR INDIVIDUALS. THE DESIGN IN BLUE, YELLOW, GREEN AND AUBERGINE ON A WHITE GROUND SHOWS EMBLEMS OF THE CARPENTER'S GUILD

clay shows through. On the large wine jugs which were made for the guilds are to be found the emblems of the tailor, vine-dresser, shoemaker, smith and carpenter. On one of them two rampant lions support a wreath containing the names of the foremen, the last name given first according to Hungarian custom. When only one name appears it is the name of the person for whom the piece was made and not the potter. In the old days when the Habans adhered strictly to their ideal of com-

mon property the individual potters were not even allowed to mark their pieces, but later when each worked for his own profit, after 1686, they used individual marks for identification after firing.

The deep rich yellow which appears on these pieces is their most characteristic color and next in importance is blue. Green, both of a moss green tone and a bluish green, appear more sparingly and touches of a manganese brown which when diluted appears in various tones



A PITCHER DATED 1835 SHOWS A FARMER PLOWING. THE POTTER'S DISREGARD OF REALISM IS SEEN IN THE COLORING OF THE HORSES, AS ONE IS BLUE AND THE OTHER IS VIOLET. THE OTHER COLORS ARE YELLOW AND A RICH GREEN

of violet completes the gamut of color. The yellow is generally of about the same quality, deep and of a mustard cast, but the other colors vary from pale to deep tones; the blue, which is the color generally employed for the costumes of figures, is of a pale tint, but on the ewer for water which has been mentioned the blue of the floral pattern is a deep ultramarine. The coloring is not realistic, which is another indication that the potters were receiving their motifs through an intermediary

source, textile design. One pitcher has rich green blossoms surrounded by blue leaves, and on the pitcher showing a farmer driving his plough one of the horses is blue and the other mauve.

The interest which this pottery arouses is the result of its vitality; its makers seem to have had a zest for the things of their immediate surroundings; their enthusiasms have made these pieces personal. The forms are sturdy and honest and while the ornament does not

show a remarkable feeling for curving surfaces the makers are so perfectly unconscious of their defection in this respect that they achieve their success by sheer force of intention. Many of these designs would look quite as well on a flat surface; in fact the pitcher with the octagonal medallion enclosing the implements of the farmer presents a bewildering amount of uncompromisingly straight lines which violate all rules, yet the design is naive without being awkward.

The Habans originated on the banks of the Limmat in Canton Zurich as part of that widely disseminated and unorganized movement which later attracted the name Anabaptist. The movement was, in a measure, a Reformation within the Reformation, as the new sect had not found the changes of the time drastic enough. They refused to bear arms, held all property in common and opposed infant baptism. Because of the last of these principles they were driven from Zurich in 1524, and spread over the Alps into Bavaria, Wurtemberg and Hesse as far as Cologne. They were not permitted to rest long on German soil and so went to Nicolsburg (Mikulov) in Moravia, into the domain of Prince Leonhardt Lichtenstein who became their patron, not out of sympathy for their faith but because he, like many other nobles,

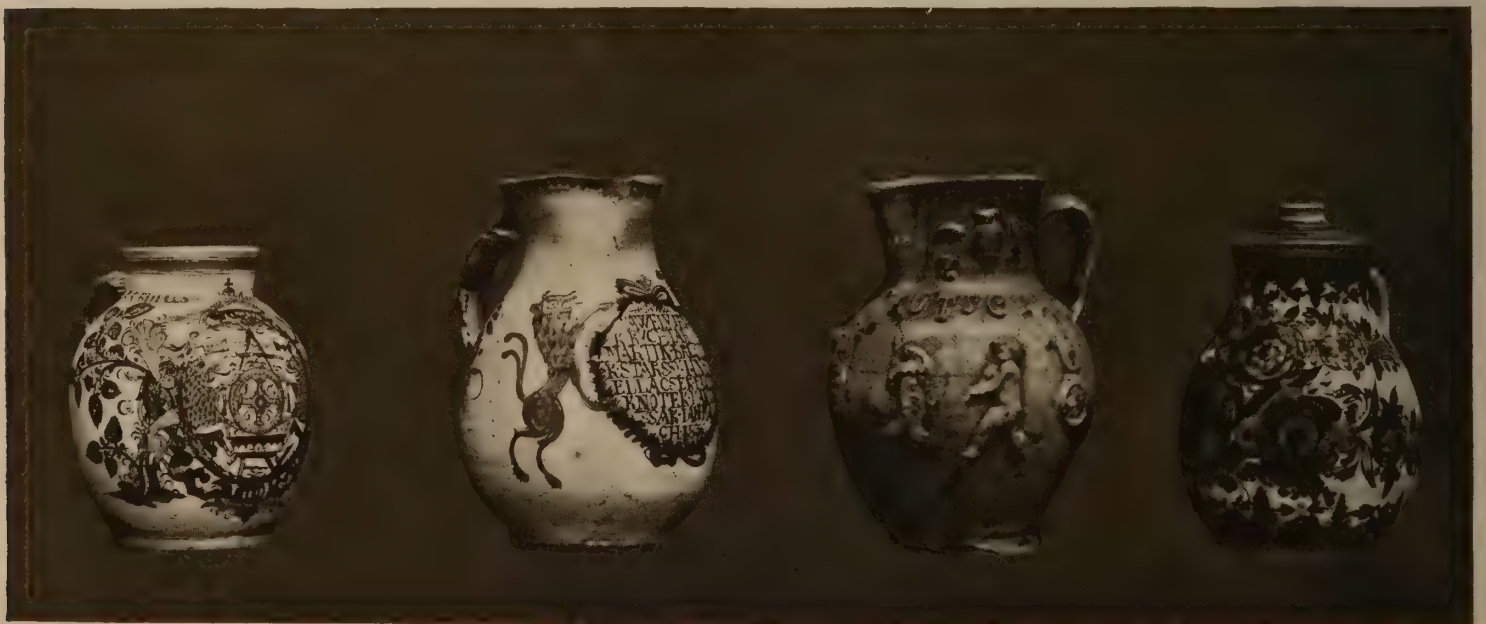
found that they were good workers. They were often entrusted with the management of the great estates.

Nicolsburg became a great center for the Anabaptists where more than twelve thousand eventually came together. Hubmaier's band from Waldshut, a group from the Tyrol headed by Jacob Rutter, some Bohemian converts from Bomisch Kruman, others from Silesia, Swabia, Wallachia and Tessalia, as well as Slovak converts, caused the community to grow to extensive proportions. Up until the end of the sixteenth century existed what they afterwards called their "golden age of fraternity." They adhered literally to their ideals as to common property although there were occasional

derelictions due to the frailty of human nature—witness their chronicles regarding an entry for the seventh of May, 1641. At that time a meeting of the potters of the town of Dechtic was held and they were reminded that various rules and regulations had been broken by some of the members who had not turned over to the president of their guild the money they had received for their pottery. Other abuses had crept in; they were reminded that their wives were too sumptuously dressed and did not want to work for the community. Although this indicates that their ideals made too great a demand



PITCHER WITH EMBLEMS OF THE TAILOR'S GUILD



AT THE LEFT IS A PITCHER FOR A CARPENTER'S GUILD; THE NAMES ON THE SECOND ARE OF GUILD MEMBERS; THE THIRD HAS A DESIGN IN RELIEF UNDER A BLUE GLAZE; AT THE RIGHT IS EVIDENCE OF TEXTILE INFLUENCE



THE FLORAL MOTIFS ON HABAN POTTERY ARE DERIVED FROM EMBROIDERY DESIGNS RATHER THAN FROM NATURE, AS IS SEEN FROM THE PITCHER ON THE LEFT; THE PITCHER AT THE RIGHT HAS A NECK WITH A PIERCED DESIGN

upon human nature, it is true that while these ideals prevailed they experienced their period of greatest fame and prosperity. After common ownership of property was abolished (in 1686) and the potters worked for their own profit their wares disappeared from the markets of Europe.

Dr. Emil Edgar, to whom I am indebted for most of my information regarding the Habans, writes of them:

"The Slovaks regarded them as the best workmen in the northwest part of Slovakia. From the middle of the sixteenth to the middle of the nineteenth century they guided the development of popular art . . . They lived their own lives for centuries among the Slovaks without mixing with them. Although they did not wear the costume of the townspeople they never became mere country people. Everywhere they lived they laid the stepping stones of culture and civilization. Their clothes were simple, but tasteful. In the

same way while we find no luxury in their houses they distinguished them from the Slovak houses by their great tidiness, by the good accommodations that prevailed and their cleanliness . . . The Habans retained the customs of their earlier homes, of Switzerland, of the Alps and the Rhine." They had their own schools and even their own courts.

After the abolition of the old order individual potters continued the production of the ware to a considerable extent until shortly before the middle of the last century. At that time the factories offered a competition which individuals could not meet and the art all but died out. Very recently there has been an attempt made on the part of the Czechoslovak government to revive some of the old peasant arts; as individual potters still survive who have by no means forgotten the old tradition there is some hope for a partial recovery of this province of ceramics from the "lost arts."



THE PEASANTS USED MAIOLICA PLATES INSTEAD OF PEWTER



Courtesy of Duveen Brothers

HYLAS AND THE NYMPHS PAINTED BY PIERO DI COSIMO

This mythological subject is one of the Florentine paintings in the collection of Mr. Robert Benson of London which was recently purchased in its entirety by Sir Joseph Duveen. Piero di Cosimo (1462-1521) was a pupil of Cosimo Roselli and was influenced by Luca Signorelli, Filippino and Leonardo. The painting shows Hylas surrounded by the nymphs who were so enamored of his beauty that they carried him away from mortal sight. Hylas, son of Theiodamas, King of the Dryopes, started with the Argonauts after the Golden Fleece in the company of Heracles, whose favorite he was. At Mysia Hylas went to fetch water for Heracles but the naiads within the stream fell in love with him and drew him down into the water. Heracles is supposed to have left the expedition to search for his lost friend. This painting is a large one, measuring sixty-one by sixty-nine inches, and the figures are slightly under life size. It was formerly in the extensive collection of Italian paintings belonging to Mr. William Graham. After Mr. Graham's death nearly five hundred of his paintings were sold at Christie's in 1886. At that time "Hylas and the Nymphs" and fourteen other paintings of the Graham collection were acquired by Mr. Benson. The catalogue of Mr. Benson's collection published in 1914, mentions one hundred and fourteen paintings of the various Italian schools and a few additions have been made since that time



Courtesy of M. Knoedler and Company

THIS IS A FIRST STATE PRINT OF ONE OF JACQUES CALLOT'S "LITTLE VIEWS OF PARIS." IT WAS DRAWN IN 1629

THE GENIUS OF JACQUES CALLOT

BY ROBERT ALLERTON PARKER

HIS YOUTHFUL IMAGINATION WAS CAPTURED BY THE UNENDING PAGEANT AND
THE PRESSING DRAMA OF HIS OWN IMMEDIATE AND PICTURESQUE WORLD

IT is not merely the prodigious volume of Jacques Callot's engraved work that staggers the imagination, nor the diversity of his power. In that great definitive catalogue of his work, published by the *Gazette des Beaux Arts* about three years ago, under the direction of M. J. Lieure, no less than fourteen hundred and twenty-eight authenticated prints of Callot are reproduced. The quality as well as the quantity of his output is amazing. Yet only when we consider that death came to this pictorial historian of the first half of the seventeenth century while he was still a comparatively young man, in the very plenitude of his power—that is, in his forty-third year, can we fully realize the relentless outpouring energy of his genius.

As we study this work, so precise, so exact, and so detailed that one is tempted to examine it under a microscope, one begins to wonder just when Jacques Callot found time to study the world in which he lived. For it would seem that he must have spent the greater part of his waking hours working over these engravings. Yet their very matter, their almost scientifically precise detail, their close observation of the real world, all suggest that Callot spent just as many hours enjoying the pageant of the picturesque world in which he found himself. This problem reminds one of the imagined ac-

tivities of the heroine of Samuel Richardson's novel. Of *Pamela* it has been pointed out that if she had actually written those letters, through which the story of her misadventures are related, she could have found time for no other activity.

Genius lies not merely in the capacity for taking pains. In art it manifests itself by a sort of "speeding-up" process: in the genius the ordinary powers of the intelligence function with infinitely greater rapidity than in the normal individual. Thus the work of Jacques Callot suggests that his eyesight was far keener than that of his fellows; that his powers of observation were far more penetrating; that his visual memory was far more retentive; and that his manual dexterity in reproducing, within the limited dimensions of a scrap of paper, or a copperplate, equally extraordinary. Modern psychologists might describe him as being "camera-minded"—thus characterizing his marvelous powers of visual memory. He saw more in less time, and he remembered it all.

Callot's genius is essentially one of reflection, one of mirroring, in a medium difficult of mastering and of all the pictorial arts approaching most closely the conventions of calligraphy, the spectacle of the external world. His prints are not the evidence of inner energy embody-



THIS IS BUT A SMALL PORTION OF CALLOT'S GREAT MILITARY ENGRAVING DEVOTED TO THE SIEGE OF LA ROCHELLE. EXECUTED AT ROYAL COMMAND IT REVEALS INCOMPARABLE COORDINATION IN ITS TOPOGRAPHICAL ELEMENTS

ing itself in outward symbols of beauty, as are the paintings of a Poussin or a Claude. For Callot the outer world, with all its color, its pageantry, its drama, was the real world; and he lost no time in his enjoyment of it. For all his irony, for all the force of his fundamental integrity and his underlying pessimism, he is the least subjective, romantic or "spiritual" artist of his epoch.

How precociously his interest was captured by the pageant of the world is indicated by the fact that at the age of twelve he ran away from home in Nancy, joined a band of gypsies—they were called *Bohémiens* in those days, and wandered along the *Geleitstrasse* as far south as Rome, as had so many artists before and after. It is recounted that there the boy was found enjoying him-



Courtesy of M. Knoedler and Company

THIS IS ONE OF A SERIES OF PRINTS DEALING WITH THE LIFE OF THE GYPSIES OR BOHEMIANS OF CALLOT'S TIME AND THESE PRINTS ARE BASED UPON THE ARTIST'S EARLY BOYHOOD MEMORIES OF THESE PICTURESQUE NOMADS



THE "LOVE WAR," A FESTIVAL HELD IN HONOR OF THE GRAND DUKE OF TUSCANY IN THE YEAR 1619, INSPIRED THIS INTERESTING AND AMAZINGLY GRAPHIC ENGRAVING BY CALLOT OF QUADRILLES IN THE AMPHITHEATER



Courtesy of M. Knoedler and Company

A SERIES OF EIGHTEEN PLATES, DEVOTED TO THE RELENTLESS EXPOSURE OF THE "MISERIES AND SORROWS" OF WAR, WAS PUBLISHED BY CALLOT IN 1633. THIS SERIES INVITES COMPARISON WITH THE WORK OF GOYA

self to the utmost, by a band of merchants from Lorraine, who forthwith returned him to his parents. The series of four prints entitled *Les Bohémiens*, made almost a decade after this youthful escapade, furnish evidence of the retentive powers of Callot's memory. Here, as elsewhere, may be noted his extraordinary power of convincing detail, based on penetrating observation.

He was induced to remain in Nancy until his sixteenth year. The familiar home scenes furnished little succor to his appetite for novelty and drama. Callot's maturing mind demanded novelty, the vivid contrasts of the unfamiliar. His thirst for the spectacle of the real

world could not be slaked. One cannot escape the conclusion that his expression of this interest was the outcome of an inner compulsion. He drew, engraved his plates, expressed all that his eyes had seen, from the same motive which impels a breathless child to recount some thrilling adventure. Expression of this kind is not primarily for the benefit of the spectator or onlooker: rather it is repetition, or reiteration in permanent and enduring form, to the artist himself.

At the age of sixteen we find Callot back in Rome, this time a serious apprentice bent on the perfection of his craft. He was destined to remain in Italy, mostly in Rome and Florence, for the following thirteen years.



Courtesy of M. Knoedler and Company

THE DESTRUCTION AND PILLAGE OF A MONASTERY OR CONVENT IS DEPICTED IN THIS PRINT. IT REVEALS CALLOT'S INDEFATIGABLE INTEREST IN INCIDENTS THAT HAVE COME UNDER HIS SHARP SCRUTINY



*Ce Metal que Pluton dans ses veines enfonce,
Qui fait en même temps, et la paix, et la guerre,*

*Attire le soldat sans crainte des dangers,
Du lieu de sa naissance, aux Pais étrangers*

*Ou se font embarquer pour suivre la Milice
Il faut que sa vertu s'arme contre le vice*

2

Courtesy of M. Knoedler and Company

"THE ENROLLMENT OF THE TROOPS" ILLUSTRATES CALLOT'S POWER OF DEPLOYING THE PAGEANTRY OF MILITARY LIFE WITHIN LIMITED BOUNDARIES. WITH ALL THE VAST NUMBER OF TROOPS A SENSE OF SPACE IS ATTAINED

To this fruitful period belong Jacques Callot's splendidly documented record of a richly picturesque period. It was inevitable that his mind should be attracted to the theater, especially to the grotesque figures of the *commedia dell'arte*, which he depicted with such fidelity of costume and gesture and posture. Not only did Callot capture the very spirit of the *commedia*, but by his clever device of accentuated perspective he managed to crowd into his plates many details of true documental value. In these plates we witness the emergence of Callot's tremendous sense of "theater," his ability to record costume and background, to "compose" tremendous crowds of moving figures with the utmost economy of

means, a power which invites the suggestion that in our own days he might be acclaimed as a great director of motion pictures or a leader in the new arts of the theater. In his plates of beggars and outcasts, he depicts the character in the costume, the tragedy of a lifetime in the habitual gesture. So likewise he contrasts with these the imperative insolence of the aristocrats, and suggests interesting comparisons between their costumes and the architectural backgrounds. He revealed, as the accompanying plates indicate, in the jousts of Florence given in 1615, when he made three prints in *eau-forte* of *The Love War*, a fête given in the piazza of the Santa Croce, in the carnival, on the occasion of the arrival in that



*Ceux que Mars entretient de ses actes méchants
Accommodent ainsi les pauvres gens des champs*

*Ils les font prisonniers ils brûlent leurs villages,
Et sur le bétail même exercent des ravages,*

*Sans que la peur des Loix non plus que le devoir,
Ny les pleurs et les cris les puissent effrayer.*

Courtesy of M. Knoedler and Company

IN "THE BURNING AND PILLAGE OF A VILLAGE" CALLOT'S INDIGNATION AGAINST WARFARE FINDS EXPRESSION. YET THIS EMOTION IS CONTROLLED SO THAT HE MARSHALS HIS EVIDENCE WITH TELLING AND CUMULATIVE EFFECT

city of the Duke of Urbino. One may study closely those minute figures in the quadrille in the amphitheater and marvel at the lively verisimilitude of their movements, yet which take their place, nevertheless, properly subordinated to the great structure of the whole composition.

Jacques Callot's genius for pageantry, his power to depict great crowds in movements within the confines of an inch or two of space, his passion for the unending spectacle of the world theater, vitalize almost endless series of engravings in which he proves the elasticity of his talent in adapting it to the wishes of his patrons. He might engrave the genealogical trees of the Des Porcellets family, in gratitude perhaps to the eminent Monseigneur des Porcellets, bishop of Toul, in whose coach as an invited guest he had returned from Florence to Nancy in 1621; he might make a series to commemorate the obsequies of Francis de Medicis, or the Queen of Spain; a set of fifteen devoted to the heroism of Ferdinand I de Medicis, in which he deploys an astonishing erudition in naval architecture and combat; or as a triumphant *tour de force*, he might find an outlet for his inerrant theatrical instinct in the lives of the saints or *La Grande Passion*, with their extraordinary manipulation of lighting effects.

No telling detail of costume or gesture among all these beggars, cripples, nobles, great ladies, soldiers, *zanni* hunchbacks, satimbanques, gypsies or peasants is too slight to escape the vigilant eye of Callot; yet all these figures which populate his engravings are no less skilfully depicted than all details of architecture, ani-

mals or ships, every element in such vast, almost topographical masterpieces as the *Siege of Breda*, or the *Siege of St. Martin-de-Ré*, being fused into the authentic unity of the whole. Jacques Callot might have said to his age, as Arsène Houssaye has imagined him, saying: "My book of engravings will be your eternal satire." But a more impartial study reveals this satirist, profound as his malice was and pessimistic as was his conviction of the sterile discord of humanity, attained finally the impartiality of the historian.

Too long have literary critics perpetuated the impression that Jacques Callot was a caricaturist, a satirist, a moralist. Essentially, in his greater achievements, he shows the scientific serenity of the true historian. As Arsène Houssaye wrote in his tribute: "Callot is one of the historians of his own time. . . . No one has painted better the first half of the seventeenth century, when religious hatred made of every town and of every cottage a battlefield. . . . I would even say that Callot is more than an historian. He is a philosopher, he is a moralist. . . ."—a moralist, one might add, in the sense in which La Rochefoucauld or even Voltaire may be characterized as moralists. This aspect of Callot is most apparent in such series of engravings in which he portrayed *The Great Miseries of War*, notably in *La Pendaison*, in which the bodies of the victims, rigid in death, are so graphically expressive.

The composite engravings devoted to the sieges of St. Martin-de-Ré and of La Rochelle, done at the command of Louis XIII, reveal incomparable co-ordina-

(Continued on page 80)



Courtesy of M. Knoedler and Company

"THE ADVANCE GUARD," ONE OF THE BRIEF SERIES OF ENGRAVINGS DEALING WITH "LES BOHEMIENS" IS EVIDENTLY BASED ON CALLOT'S MEMORIES WHEN AS A BOY HE RAN AWAY FROM HOME AND FOLLOWED THE GYPSIES

CIMABUE'S CARTOONS FOR STAINED GLASS WINDOWS

BY IDA J. BURGESS

THE WINDOWS IN THE FRANCISCAN CHURCH IN ASSISI ARE AMONG THE
FEW TREASURES IN GLASS PRESERVED TO US FROM HIS DAY AND WORK

CIMABUE, that once dim figure of early Italian art, is one of that company of great artists of the past who through the aid of modern scholarship and research has again emerged into the light of real recognition within the last quarter of a century. First great artist of the Florentine school, Cimabue has been revealed to us not alone through his church paintings but also through smaller works, a few striking examples of which are now in this country. In common with most artists of the Early and Late Italian Renaissance, Cimabue turned his hand to other practices than simply painting; and it is to his hand we owe the cartoons for the first windows made for the Franciscan church in Assisi, a phase of his work almost unknown except to specialists in glass painting. Remarkable alike for the jewel-like quality in the glass itself as well as for the story telling power of the little scenes portrayed made from Cimabue's cartoons, these windows are among the few treasures in glass preserved to our time from that very early day and have received the highest praise from art critics of various countries since they were made to adorn the church and honor the memory of the good St. Francis.

Assisi undoubtedly has the earliest glass to be found in Italy to-day, with the fortunate circumstance that it has been extremely well preserved. In the church of San Francesco in Assisi the windows are of individual character and show the work of designers and glassworkers possessed of the greatest knowledge and skill who cooperated in the complete expression of the ideals of the masters who painted the frescoes on the walls. Among these masters, Cimabue the Florentine painter—who is credited with the frescoes on the walls of the apse and transepts—is said by those who have most carefully studied the windows to have furnished the

glassworkers with the cartoons for the figures and small figure subjects illustrating Bible stories in the windows of the apse and transepts.

That Cimabue did make the cartoons for glassworkers as well as supervise the mosaic workers in Pisa, is shown

by records preserved in the archives of the Duomo at Pisa, dated 1301, in which mention is made of the payment for a colored glass window made by Baccio, son of Jovenchi of Milan from "Magister" Cimabue's design. This record gives us definite information regarding the custom of the time when one of the greatest masters of the age was credited with the cartoon or drawing from which the glassworker made his window.

The description given by J. Cristofani in his iconography of the thirteenth century windows in this church speaks of the complete contrast to the ideal of poverty taught by the Saint shown in the decorations in this church. "From this point of view it resembles a cathedral. At the chapter of Narbonne (1260) Saint Bonaventura, then General of the Order, established among other rules for the construction and decoration of the churches of the Minor Order, that the windows should not be ornamented except the window



Courtesy of Miss Ida J. Burgess

NORTH TRANSEPT WINDOW AT ASSISI

back of the great altar of the choir where it was permitted to represent the Redeemer, the Virgin, St. John, St. Francis and St. Anthony of Padua. The unique importance of this dispensation shows us that already in 1260, painted windows were so common in churches of the order that an edict limiting their number was necessary. In any case no respect was paid to this decision in the Basilica of Assisi, since the thirteen windows of the Upper Church received their splendid glass at the time the frescoes were being painted on the walls, the greater part of the glass has come down to us, and the resemblance in style which



IN THE RIGHT HAND WINDOW OF THE CHOIR AT ASSISI (SHOWN AT LEFT) ARE SCENES FROM THE LIVES OF ABRAHAM, DAVID AND CHRIST. IN THE LEFT HAND WINDOW (RIGHT) ARE ILLUSTRATED SCENES FROM THE LIFE OF CHRIST

exists between the designs of the windows and those of the frescoes shows us that the execution of the windows did not long precede that of the frescoes and in a word the windows were executed at a time when Cimabue, Cavallini, Toriti and Rusuti were already working at Assisi whose manner is recognized in the scenes and the frames which enclose them."

From the several writers who have most carefully studied the iconography and authorship of the designs, we learn that these windows in their original state pictured Bible stories, as the demands of the church everywhere insisted they should do, for the instruction of the people. Inspired by the interest everywhere shown in the making of marvels of rich color in church



A WINDOW IN THE CHAPEL OF ST. PETER D'ALCANTARA IN THE LOWER CHURCH. IN THE OPINION OF J. CRISTOFANI THE MANNER OF CIMABUE IS SHOWN MORE STRONGLY IN THESE TWO PANELS THAN IN OTHER PARTS OF THE CHURCH

windows the glassworkers, chosen for the first windows made for the apse or choir, rivaled their fellows of the northern countries in the jewel-like quality of the glass as well as in their technical skill in the execution of painted patterns on the glass and in the direct and forceful drawing of the figures, relying on the lead lines holding the pieces of glass together and on the painted lines

to define the faces and folds of drapery. They relied entirely on the color in the glass, carefully balancing one tone against another in the full chromatic scale to produce the rich harmony so satisfying to our eyes. Considered as a bit of beautiful color nothing could be more delightful than these choir windows as seen from the far away entrance door of the upper church. Study-

ing them at closer range we find on either side of the center, pictured in small medallions, scenes from the lives of Abraham, David and Christ. The central window was entirely remade in later centuries, but portions of the original window are in the first window on the left of the nave where we see the story of the infancy of Jesus told in Biblical events. Here we see the evidence of the hand of Cimabue whose frescoes on the walls of the choir recount the death, funeral and assumption of the Virgin with the figures of prophets and patriarchs of the vaulted ceiling and angels under the gallery of the triforium.

The north transept window is so strongly Byzantine in character that one is immediately reminded of the mosaic dome above the altar in the cathedral at Pisa where Cimabue is known to have worked from August, 1301, until January, 1302, where he followed Master Francesco as director of the mosaic work there. In addition to the figure of St. John, which is reputed to be entirely his work, he also directed some details of the figure of the Lord, such as the throne on which He is seated and the allegorical animals under His feet.

In the north transept window the lancets on the right represent apparitions of Christ to His disciples after His death and above, in the rose, the Ascension, where Christ is seated on a Greek throne, enclosed in a mandorla, supported by angels. Below Him appear the disciples with upturned faces. Surrounding small circles of the window are filled with figures of adoring angels.

Only fragments remain of the window on the left. These are now in the chapel of St. Peter d'Alcantara in the lower church with busts of Christ, an angel and St. Paul. In the opinion of J. Cristofani the manner of Cimabue is here shown more strongly than in other parts of the window.

Turning to the opposite south transept window we

find a new influence in control. While the lancets of the left side still maintain their medallion shape and rich deep color, those of the right side are no longer medallion in shape nor of the deep color in the glass itself to be found in the choir and north transept windows.

The efforts on the part of the earliest glassworkers to rival the rich color and form of northern gothic windows, maintained in the first windows made for the upper church, did not meet the approval, possibly, of the artists who were painting the frescoes on the walls, since the brilliancy of sunlight reflected against the frescoes would make them seem pale and dull in contrast to the windows. It would seem consistent with their ideals that the color of the glass in the windows should harmonize with the decoration of the walls, while keeping the Gothic form in the architectural niches surrounding the figures of the saints; the latter show the distinctive character of the wall paintings in stateliness and dignity and the pale tones of the glass harmonize with the wall decoration.

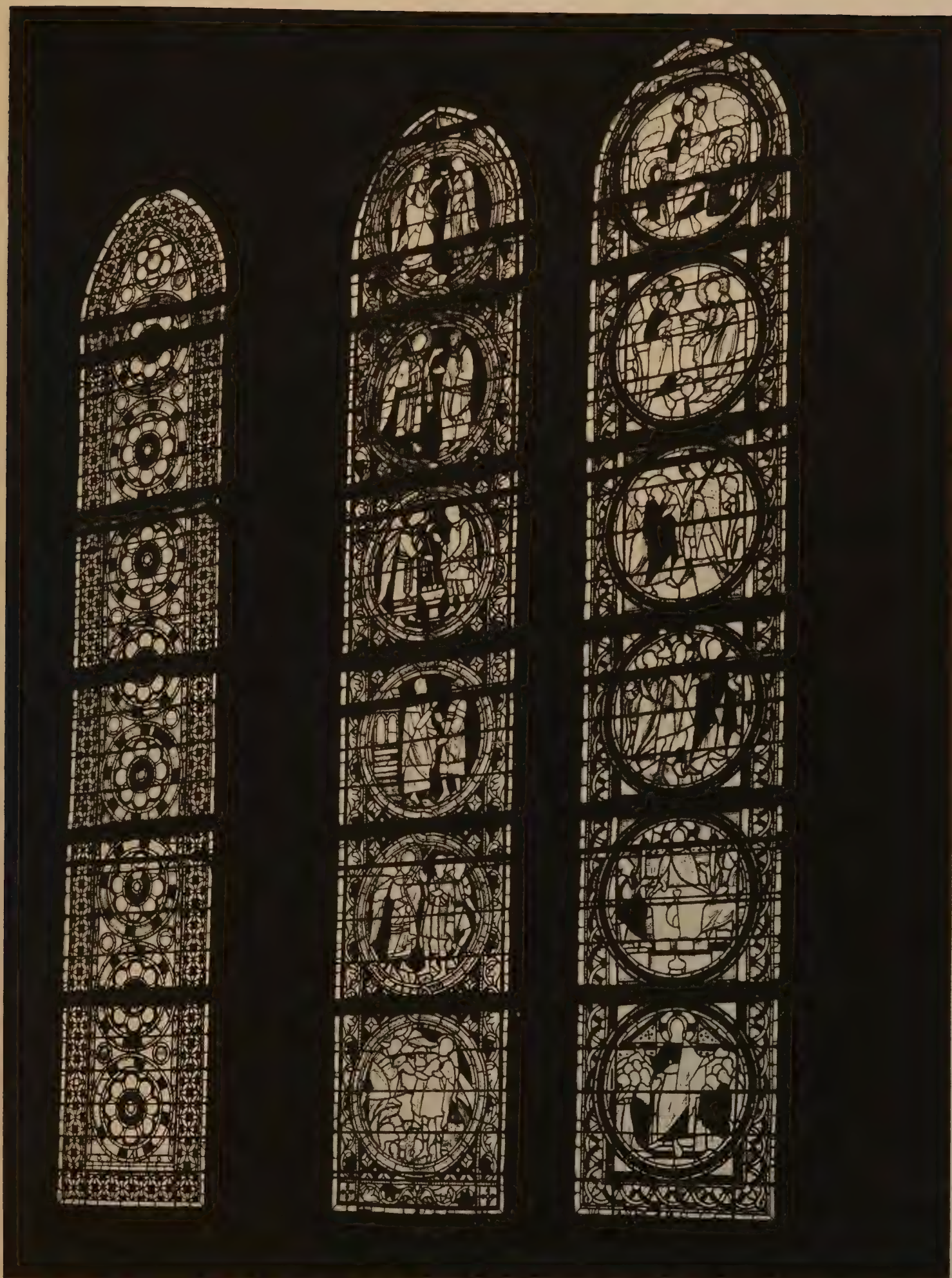
The window of the south transept remains entire except for the great rose entirely remade by Bertini and is consecrated to the Creation in one half and to the Virgin in the other.

In the medallions on the left we see pictured the seven days of Creation with scenes from the Book of Genesis. These show the seated figure of the Creator in the act of calling forth the work of His hands, on each succeeding day, beginning with the "separation of Light from Darkness." The figure clothed in a garment of gold has a mantle of rich garnet, and is represented in profile turned towards the

symbol of His work in the opposite panel, except the one at the top which shows Him seated on His throne facing us, resting on the seventh day. In the quatrefoil head of these two lancets the figure of Christ sits on the throne, with half length figures of St. Francis and St.



PANELS FROM THE CHOIR WINDOW, UPPER CHURCH



CIMABUE IS SAID TO HAVE FURNISHED THE CARTOONS FOR THE FIGURES AND FIGURE SUBJECTS TO THE CONVENT WORKERS IN GLASS FOR THIS NORTH TRANSEPT WINDOW IN THE UPPER CHURCH OF SAN FRANCESCO AT ASSISI



THE LANCET ON THE RIGHT FROM ASSISI SHOWS APPARITIONS OF CHRIST APPEARING TO HIS DISCIPLES AFTER HIS DEATH. ABOVE IN THE ROSE IS SHOWN THE ASCENSION WITH CHRIST SEATED ON A THRONE SUPPORTED BY ANGELS

Anthony represented in the small circles at either side of the Christ.

The two lancets on the left picture various women saints seated under Gothic canopies. The almost pathetic humility expressed in these lovely virginal figures, each shown with a lily in her hand, reminds one forcibly of the *Madonna Enthroned* painted by Cimabue on the walls of the lower church, showing again the master's hand in this window where he gave to the glassworkers the drawings for their work. The delicate shades of rose, white, amethyst and emerald in which the artist clothed these slender figures add still further to the individual character of the window. On the roof of the canopy doves appear while above in the angles of the pointed opening at the top, angels swing censers as they

look down, expressing their guardian care of the home. Above in the quatrefoil is seated the Madonna with the Infant by her side and in the circles, half-length figures of St. Claire and another saint of whose identity we are not certain.

Cimabue, the grand renovator of Italian art, has here placed the imprint of his genius. The compositions have a dramatic tone which if not equal in dramatic power to those of Giotto, show the conservative power of the religious art of the thirteenth century in intensity of feeling. It is this dramatic power finding expression in extraordinary conservation of spiritual enthusiasm which gives to the windows of Assisi a novel interest not equaled elsewhere in the stained glass windows which are preserved for us.

GEORGIAN SILVER IN AMERICAN COLLECTIONS

BY EDWARD WENHAM

ENGLISH SILVER OF THE EIGHTEENTH CENTURY IS OF INTEREST TO AMERICAN COLLECTORS NOT ONLY AS REPRESENTING THE CRAFT AT THE ZENITH OF ITS SPLENDOR BUT EQUALLY FOR ITS PRESENT DAY UTILITY

IN a similar manner to which national disturbances militate against the commercial progress of a nation, so until well into the seventeenth century did superstition and religious intolerance exercise varying influences upon the several arts. And that power which has at changing eras been developed by the two Christian doctrines, in the different European countries has exercised a diametrically contrasting result upon the artistic development of those nations. While in earlier times the Protestant church displayed little or no active interest in the formative crafts, much greater advancement was evident in those States where the Roman Catholic faith predominated, and this same fact to a lesser degree obtains at the present time. Nor could more impressive evidence of this be advanced than the magnificent ecclesiastical architecture and the numerous works of art of Italy or the splendor of the Spanish court during the time of Isabella, Charles and Philip.

But while in the main the Church in England has been dominated by the Protestant faith, that country has in past epochs indirectly derived considerable benefit to her arts for that very reason. And this advantage came largely from the diversities of religious tenets, which for several centuries appeared in France. For although in 1598, Henry IV of France by the edict of Nantes granted freedom to those of the Protestant religion, this amnesty was revoked by Louis XIV less than a century later. And from that revocation may be traced much of that impulse which appeared in the crafts of England from that time, and which led to that country's eventual artistic attainments and development.

To-day the result of the emigration consequent upon this further renewal of intolerance, is perpetuated in the

English domestic and civil silver, which dates from the early eighteenth century, when many able craftsmen in this and other arts fled to Great Britain. And while some of these men undoubtedly found their way to this continent, the fact that we at no time developed ornate designs possibly accounts for their influence not being so pronounced in our early American silver. But when

in the first decade of Queen Anne's reign such men as Buteaux, Laroche, Lechaube, Fleurant and Lamerie arrived in England, they not only quickly impressed their superior art upon the silvercraft of that country, but also instituted an entirely new vogue. And that the result of the styles introduced from France by these craftsmen has never entirely disappeared from English domestic silver is evident in the many and representative examples of eighteenth and early nineteenth century silvercraft which have been brought to this country by American connoisseurs.

That this was not so apparent during the first two decades of the eighteenth century is explained by the fact that the high standard of silver was in force at the time, and the consequent ductility of this metal did not lend itself to the development of the highly decorative motifs, which the French *émigrés* later introduced. With the return to the old standard, however, came that elaboration of the English silver plate, which has been designated as the rococo period, and which dates from about 1725 until about 1760. By this time its very degeneracy resulted to some extent in its passing and the adoption of more modified forms of ornamentation. And among the various collections which have been assembled in this country by private connoisseurs and public museums there is a far wider representation of English Georgian plate than of pieces which antedate the rococo style.



Courtesy of the Brooklyn Museum

KETTLE, STAND AND LAMP: HALL-MARK, LONDON, 1728

This would naturally be the case as from the latter part of the reign of George I there is a continued augmentation in the amount of domestic silver used both in the forms and in the styles. Further, that traditional influence should appear in the eclecticism displayed by our various collectors is obvious, for many of our American collectors have inherited Georgian silver from their forebears and which

was brought to this country many generations ago. In fact a large amount of English silver has been in possession of our old families since before the Revolution, although it is regretted that much was melted and remodeled to later styles. Again with the increased demand for domestic plate which has appeared in this country during recent years it would be natural that the new acquisitions would follow the styles of the pieces, which had previously come into the possession of the various collectors from earlier branches of their families. And the fact that such silver becomes part of that which is in daily use, rather than being relegated to display cabinets, adds greatly to its attraction.

Although as we have observed in a previous article dealing with the subject, there is a paucity of examples of pre-Georgian plate in our museums, the same observation cannot be applied to the pieces posterior to that period. This is particularly the case with the Metropolitan Museum of Art, where the many examples derived from bequests and purchase are even now of that comprehensive nature as to afford that instruction which is sought at our public exhibitions by embryo collectors and others. And among the specimens are the splendid snuff-boxes, assembled and presented to the museum by John L. Cadwalder. These are of especial interest not only for the reason that they are typical of Georgian times, but also as manifesting the beautiful work, which the silver-smiths of the period bestowed upon their smaller pieces. And it



Collection of W. Gedney Beatty, Metropolitan Museum of Art
EIGHTEENTH CENTURY BALUSTER CANDLESTICKS

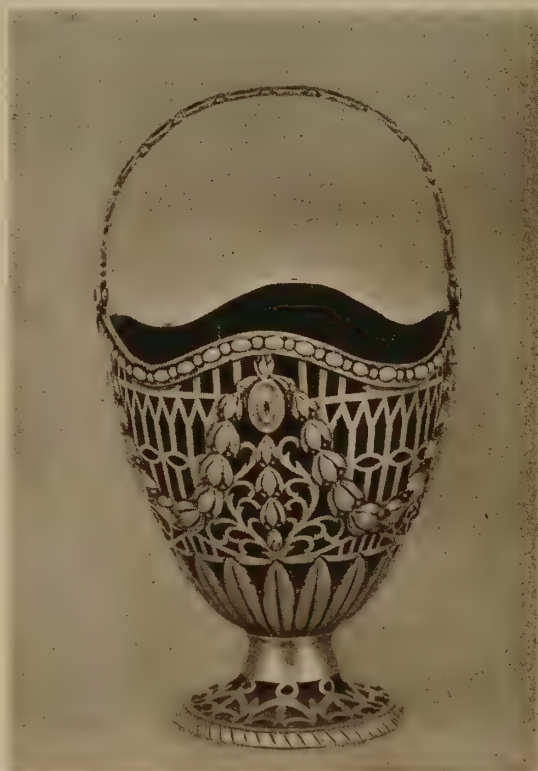
is to be hoped that the authorities will continue to acquire those examples of the eighteenth century which, while on account of their lack of massiveness may possibly be regarded as of less importance, are nevertheless of considerable interest to students of early plate.

That many rare examples have derived from various bequests is instanced by those which came from the Duane

Pell collection, among these being a rare coffee-pot bearing the Newcastle mark of 1757, while the large cover cup from the same bequest, and which was presented to Sir Rowland Hill for his services under the Duke of Wellington in 1813, is not only of historical interest but equally for the fact that it is a particularly æsthetic piece of the middle part of the eighteenth century. Another example of English plate of about the same time is the Warwick cruet which was presented to the museum by Mrs. George H. Hull; and this is associated with the history of the early American colonies, in that it is believed to have formerly belonged to Robin Jones, one-time attorney-general for North Carolina. This, like one which was in the collection of the late Sir Charles Jackson, was made by Samuel Wood,

and while cruet frames are little used at the present time, they may be numbered among those examples of Georgian silver which manifest some of the most exquisite work of the craftsmen.

Cruets, which during the Middle Ages referred to small glass bottles which were used to contain vinegar and spices, appear early in the eighteenth century in frames which usually comprise two glass cruets and one silver caster. Somewhat later they are found with the silver casters increased to three, these latter being used to hold West Indian pepper, cayenne, and sugar or salt. And those such as the example in the Metropolitan Museum of Art with the addition of the two projecting rings for holding the caps of the cruets, when the



Courtesy of the Metropolitan Museum of Art
SUGAR BASKET BY MARY MAKEMAID, 1774

latter are in use, came to be known as the Warwick cruet frame. Possibly the most beautiful examples of mid-eighteenth century English plate in the collection, however, are the three pyriform caddies of the vase type, which in this instance are complete with spoons, while the oblong shaped tea-set of 1807,

engraved with the Greek fret meander band, is of that epoch which marks the passing of the Georgian silver.

When to the acquisitions of the museum collections are added those examples which are loaned by private collectors, the display of Georgian plate open for public exhibition is one of exceptional importance. And it is from these sources that those pieces come which permit the students to follow the evolution of various pieces of domestic plate from their inception to the present time. Thus the splendid collection of tea-pots in the museum augmented by those from the Clearwater collection and others makes for an especially complete illustration of these vessels from the early eighteenth century. And among these loaned by W. Gedney Beatty is one which offers more than ordinary interest. The hall-mark on the bottom is that of 1677, but the globular form and engraved decoration would imply the second or third decade of the following century to which it is ascribed by Mr. Beatty. Again by that time the cast duck-neck spout had been adopted, although the use of the tubular tapering spout, as in this present time, would not affect the confirmation of the ascription to about 1730.

In an instance such as this present, however, due regard should be accorded to the fact that under the regulations governing the English silvercraft, it is a punishable offence to build or add to an article already assayed. And although examples are rare such are known where a mark has been reproduced as in cast candlesticks. No reputable maker, however, would offer the copies without first submitting them to the Goldsmiths Hall to be



Collection of W. Gedney Beatty, Metropolitan Museum of Art
TEA-POT IN THE EARLY EIGHTEENTH CENTURY STYLE

which are found accompanying the tea-pots of that time and which mark the coming of the tea-set later in the period. Of a somewhat bulbous form and entirely without ornamentation this type of course takes its shape from the plain pyriform tea-pots which were then in use, while the coffee-pot dating a few years later is one of the early forms after these vessels assumed the graceful shapes of the Georgian era.

Another representative collection, from which many pieces are at present on loan at the Metropolitan Museum of Art is that of F. A. de Peyster, these examples being of that order which manifests the more extensive use of domestic silver which appeared after the second decade of George I's reign. And outstanding among these is the set of four candlesticks designed in the form of Corinthian columns, a style popular during the neo-classic vogue which appeared in the latter part of the century. A similar columnar candlestick is found dating some fifty years earlier although such are rarely met with. In the latter, however, although the cap is similar the shaft is plain and wound with twined husks. While examples of early Georgian candlesticks are still numerous they are becoming increasingly difficult to obtain

other than in pairs, for despite our modern methods of lighting there has, during the past decade, been a considerable revival of this vogue as a table decoration.

Thus even with candlesticks, which so far as their utility is concerned might be numbered with the antiquated pieces of old plate, collectors are finding that their specimens are resuming their for-



Courtesy of the Metropolitan Museum of Art
SOUP TUREEN OF THE LATE GEORGIAN PERIOD



Courtesy of the Brooklyn Museum

THESE FIVE PIECES ALL BEAR THE LONDON HALL-MARK BUT RANGE IN DATE FROM 1735 TO 1765 AND ARE A RARE INSTANCE OF THE ASSEMBLING OF SUFFICIENT ARTICLES OF THIS PERIOD TO CONSTITUTE A COMPLETE TEA SERVICE

mer importance. And if occasionally sets of four and at times six are met with, those which comprise a larger number are extremely scarce, owing to the fact that they were usually divided among several branches of a family upon the death of a former owner. There are, however, instances of larger numbers *en suite* one being those in the collection of W. R. Hearst, in which set there are ten in the Adam style. And like the examples of this period in the South Kensington Museum, these exhibit all that gracefulness of application which derived from the influence of the brothers Adam and which was expressed by the silversmiths and other craftsmen of the formative arts of that period. These perhaps have an added interest in that part of the set was made

at Sheffield by John Roberts and Co. a year after the establishment of that assay office in 1773, the others bearing the date letter and mark of the same maker of a few years later.

Although perhaps better known for the examples of our own silversmiths' work, the Clearwater collection might almost be described as universal in the examples

of the various silversmiths of different countries which it contains. Nor in his search for specimens of English silver did Judge Clearwater confine himself to those bearing the London hall-mark, which obviously owing to the greater importance of that city, would be far less difficult to procure. And among the pieces which have been acquired by this collector the English provincial

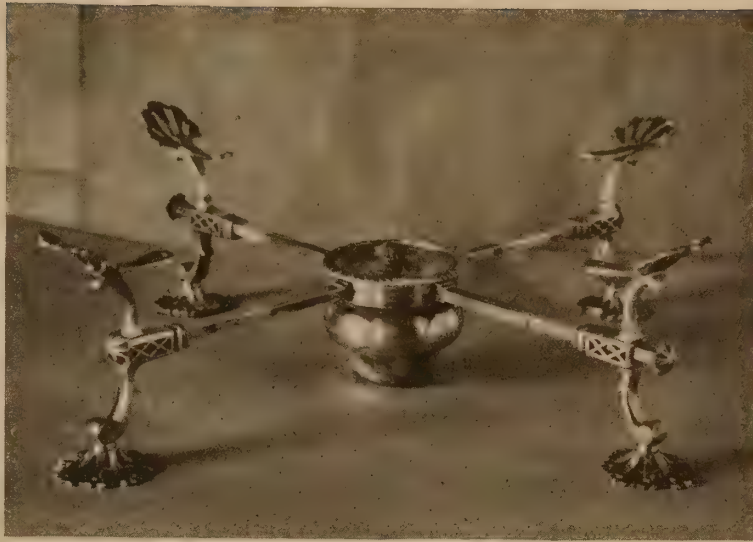


Collection of William Randolph Hearst

A COW CREAMER BY WILLIAM VINCENT, 1774

silversmiths are probably represented to a greater extent than in any other assemblage of Georgian silver. Similarly there are several pieces which were the work of Irish and Scotch craftsmen, one of the former being a splendid teapot bearing the Dublin mark of 1801, when the oval and other graceful shapes similar to those produced by early American silversmiths were still popular.

This and such pieces as the Glasgow tankard of about 1740, and a piece as rare as the posset cup, bearing the mark of Langford and Robertson of Newcastle dated 1791, reveal the widespread and untiring search that this collector must have made to procure such uncommon specimens. Perhaps the rarest piece, however, is the large plain cylindrical saucepan of English pro-



Collection of William Randolph Hearst

DISH CROSS BY BARRAGE DAVENPORT, 1775

vincial provenance dating the early part of the eighteenth century. Unlike another large saucepan in the same collection, dated London 1730, and which is ogee in shape with a domical lid and turned wood handle, the provincial piece follows the design of the old copper preserve pans at one time common in English country houses. It bears a further resemblance to these in that the handle is of heavy flat wrought silver although the lid, in place of the similarly wrought handle found on the copper pots, is merely a projecting silver ring. Such vessels made of silver are of great rarity even in the old houses along the English countryside, for it is obvious that such a simple piece would hardly form part of the more gorgeous plate which was found in use in the city mansions.



Courtesy of the Metropolitan Museum of Art

THE ROCOCO PERIOD IS MARKED BY THE FREQUENT USE OF SCALLOP SHELL AND SIMILAR MARINE MOTIFS. THIS CAKE BASKET, DATED 1757, ILLUSTRATES THE EXTRAVAGANT EMPLOYMENT OF DOLPHINS IN DECORATIVE FORM

MASTERS OF LIMOGES ENAMEL

BY JEAN LÉAUTAUD

THE "OPUS LEMOVICENSE" IS THE PRODUCT OF THE CAREFULLY GUARDED SECRETS OF A FEW FAMILY DYNASTIES

OURS is an age of extreme individualism. The contemporary artist is a lonely figure, often detached from the main current of present-day interests. Unconsciously, therefore, it has become the habit of critics to consider the work of art as the product of a single individual—or at least as a work created under the inspiration of a dominating personality. Only by an effort of the imagination—and often a difficult one—may we gain any true conception of the conditions under which that vast body of painted enamel which was known as the *Opus Lemovicense* during the fifteenth and sixteenth century was produced. Until we are able to consider this work not as the product of an individual craftsman, but as the embodiment of family tradition, our entire appreciation rests on a fallacious foundation.

In this respect, of course, the enamels of Limoges were no different from the other crafts of the Renaissance. Of these the majority were in the hands of great family dynasties. Achievements won by the elder generation were jealously guarded and handed down as a sacred trust from father to son, not only as the surest safeguard of the family fortune, but with the aim of perfecting the technique of the crafts. Thus arose great family dynasties in those fields of applied art in which

the technical processes were complex and secret. Conspicuous examples are the Negroli, the Milanese armorers of the fifteenth century; whole families of Venetian painters; and at a later date the Hannongs, famous *faïenciers* of Strasbourg.

The advantages of such a system are obvious. There is a more closely knit texture of interest, as well as an enveloping atmosphere of industry. Naturally and inevitably members of the younger generation grew into the craft of their fathers and grandfathers. Their education in the technique of the family craft was begun at an early age; and their development was limited only by their innate capacity. The honor of the family was bound up with their skill and proficiency. Less reliance was placed upon individual talent than upon the cumulative skill of the family as a whole. Girls no less than boys thus absorbed through their pores, as it were, the secrets of the family art, which wove together all the conflicting interests of the individual, and created a community of art.

So to-day when we are held spellbound by the magic colors of those painted enamels of Limoges, we must recognize this fundamental condition of their creation: each one of them was the production not so much of an



Courtesy of Mortimer L. Schiff

A TRIPTYCH IN PAINTED ENAMEL BY NARDON PÉNICAUD. THE CENTER PANEL OF "THE NATIVITY" IS REPRODUCED IN COLOR ON THE OPPOSITE PAGE. THE SIDE PLACQUES REPRESENT THE ANGEL AND VIRGIN IN "THE ANNUNCIATION"



Courtesy of Mr. Mortimer L. Schiff

THE NATIVITY: FROM AN ENAMEL TRIPTYCH BY PÉNICAUD

This is the central panel from a triptych in painted enamel by Nardon Pénicaud, the first great artist in this medium to sign and date his own work at the beginning of the sixteenth century. Compared with his brother Jean I, Nardon is described as a lyricist in colored enamel rather than a realist. His earliest work, the celebrated "Christ en Croix," dated 1503, is now one of the treasures of the Cluny Museum. The work from which the panel above has been reproduced is considered a worthy companion piece to the Cluny plaque, and is now in the collection of Mortimer L. Schiff. The side panels represent, on the left "The Annunciation," and on the right "The Virgin." Due to the efforts of M. Marquet de Vasselot, who published a few years ago the results of investigations into the difficult subject of Limoges painted enamel, it is now possible to exercise greater precision and certainty in the difficult problems of attribution



Courtesy of Arthur and Alice Sachs

THIS LIMOGES TRIPTYCH IN GRISAILLE WITH THREE OTHERS IN MUSEUMS IS THE WORK OF MARTIN DIDIER PAPE OF THE SIXTEENTH CENTURY. ST. JOHN THE BAPTIST WITH HIS FOLLOWERS IS REPRESENTED IN THESE PANELS

individual artist as of a family. The whole history of the painted enamels of Limoges is the history of a few great family dynasties—whether of the Pénicauds, the Limosins, the Noyliers, the Courteys, the Reymonds, or of a few others scarcely less prominent. These families include nearly the whole of painted enamel of the sixteenth century.

Yet this organic solidarity of interests was not confined to the individual family dynasties. In Limoges, and only in Limoges, the *émailleurs* formed their own distinct corporation or guild, separate and independent of that of the jewellers. In Paris, until 1566, the workers in enamel were classified as jewellers, and worked under the rigorous regulation of royal authority, which forbade them using as a basis any metal less precious than gold. Fortunately for the development of their craft, the Limosins had escaped, except for some half a century, the authority of the kings of France—until the reunion

with the crown under Charles VII. They were thus freed from narrow hindering restrictions. They had freedom of action. Because of the cheapness of their materials—the Limosin country was rich in metals and mines—and the high quality of workmanship, they were at liberty to fill the ever increasing orders that came to them, with their spreading fame, from all parts of Europe. Brass furnished the metallic basis of their work—and therefore their prices were reasonable. Their success was based, therefore, first on the unequaled quality of workmanship, and secondly, upon their ability to produce at a comparatively low cost. But we should not overlook the fact that by the very volume of their production they were enabled to improve their technical perfection. This perfection, a never-ceasing marvel to connoisseurs, was the result of the assiduous practice of several generations, the whole vastly aided by local conditions, both material and spiritual.



Courtesy of Jacques Seligmann & Co., Inc.

A LARGE OVAL PLATE IN PAINTED LIMOGES ENAMEL GRISAILLE WITH GROTESQUE BORDER REPRESENTS A SCENE FROM THE OLD TESTAMENT, EXODUS XVIII. IT IS BY JEAN COURTOYS AND SIGNED ON THE REVERSE WITH J. C.

The first prerequisite of appreciation of Limoges enamel is to learn to envisage this brilliant and undimmed efflorescence of French Renaissance art as the inevitable outgrowth of a special soil, and of a particularly happy form of family life and a firmly knit structure of artisanship. Let us consider, for example, the Pénicauds, probably the most prominent of all the dynasties of Limoges.

The rise of the Pénicauds parallels the rise of all other great Renaissance families. Originally, it is now supposed they had been workers in stained glass. Limoges had been in the Middle Ages and at the beginning of the Renaissance a fertile field for art. The *milieu* was favorable; there were great animators and protectors of artisans, such as the Bishop Barton, or Jean de Langeac, who worked on the cathedral. There was an episcopal palace, ecclesiastical workshops, and in the surrounding country of the Limousin mines for the precious metals needed by the artisans and craftsmen. One of the great-

est monasteries of the Middle Ages, the Abbaye of St. Martial, housed a workshop of miniaturists.

Out of the guilds of workers in glass and enamels, *cloisonné* and *champlevé*, of the preceding century, emerges the figure of Nardon (or Léonard) Pénicaud. The first signed and dated piece is by him. It is the *Christ en Croix*, dated 1503, which is now treasured in the Cluny Museum in Paris. With the advent of Nardon Pénicaud, we note a distinct difference in character from the work of the primitive, or as experts now describe it, the "pre-Pénicaud" period. The *émailleurs* of the earlier period were bent on filling completely the field of decoration. As in all folk-art, we are struck by the absence of elaboration of any central motive. Their panels were filled with a wealth of stylistic flowers, trees, detailed draperies, all of a charming and disarming *naïveté*, creating an atmosphere of childish candor, the spirit of a fairy-tale.

At the dawn of the sixteenth century, Nardon

Pénicaud appears as an artist fully conscious of his powers and in magisterial command of the technical processes. The color-scheme is restrained but unified. The composition is simplified and rendered more dramatic. The central motive is accentuated and elaborated and minor detail subordinated to the major. The *Christ on the Cross* in the Cluny Museum has been described as a symphony in blues. The background is blue, varied with *fleurs-de-lys* in gold. Draperies are in deep blue, violet and bluish greens. In vivid contrast to these intense colors are the flat white of the visages and the body of the Saviour.

The Nativity, a triptych now in the collection of Mr. Mortimer Schiff, which was recently exhibited at the Loan Exhibition of Religious Art at the Jacques Seligmann Galleries in New York, reveals the same characteristic qualities of Nardon Pénicaud. As the accompanying color-plate of the central panel indicates, the same vivid blues are employed with telling effect. The tones are bold, frank and skilfully contrasted. The artist seems to have been fully conscious of his ability to make his chosen medium speak its own language, to

transmute into terms of enamel the devout poetry of the engravings from which he derived his inspiration. For we must not commit the error of supposing the enamel workers of Limoges originated their own designs. The great French authority, M. Marquet de Vasselot, who has devoted no less than twenty years of his life to specialized investigation in this field, assures us that Nardon Pénicaud copied the engravings of Martin Schongauer, Dürer, and the other celebrated engravers of the period.

If the engravings were the principal source of their inspiration, it must not be assumed that they were servile copyists. The engraving was merely their point of departure. They adapted and changed the compositions to fit the size of the plaque they were working on. Often, by the addition and invention of accessories attractive to their medium, by the introduction of architectural motives, and most of all by all sorts of decorative enhancements, they developed it. But most of all the original subject was completely transformed and transfigured by the brilliant colors of the *émailleurs*. This practice had nothing in common with plagiarism.



Collection of Jacques Seligmann & Co., Inc.

A SIXTEENTH CENTURY CASKET OF THE RENAISSANCE PERIOD DECORATED WITH MEDALLIONS SHOWING BUSTS. AN INSCRIPTION IN FRENCH WHICH IS OFTEN REPEATED ON THE MEDALLIONS READS "SANS MAL PENSER"

In that period there was little desire for novelty of theme. Classic stories, the unchanging body of legend and myth and parable, never exhausted the interest of the men of the fifteenth and sixteenth century. We must seek the glories of Limoges painted enamel in its coloring and its technical perfection.

The second Pénicaud is known to experts as Jean I Pénicaud. Recent exploration in the vague genealogies and archives of the Limosin indicated that "Jean I" was the brother rather than the son of Nardon. He was probably a younger brother and a pupil, since he seems to have worked at the same time as Nardon; that is, mainly during the first quarter of the sixteenth century. Yet his manner, as the *Resurrection of Lazarus*, now in the collection of Mrs. Edwin S. Bayer, indicates, is very different. Whatever the source of his design, there is in his version a richly indigenous humor that suggests the spirit of the *jongleurs* or even that of Rabelais. His color scale is richer and the effects of his design more varied. He delights in clean, fresh greens, in golden yellows, and in full-toned reds, whereas in the work of Nardon the impression of blue invariably predominates. Yet it must be admitted that despite Jean I's preoccupation in completing all details, his attention to the minutiae of harness, casques and armor, one misses something of Nardon's lyrical delight in his singing colors. Compare the *Lazarus* with the *Nativity* and we cannot escape the conclusion that Jean I is in a sense a realist and Nardon a lyric poet of color. In both, however, is evident a mastery of all the technical resources in the craft of painted enamel that was never surpassed.

The work of Jean II Pénicaud, whose relationship to

the other Pénicauds has not been exactly determined, represents in the history of Limoges enamel the advent of pure classicism. In the opinion of Pierre Lavedan he is the greatest artist of the Pénicaud family, the equal of Léonard Limosin, and the uncontested master of that intricate process known as *grisaille*. His technical ability is prodigious. Modeling in this process was obtained by

the more or less accentuated superimposition of layers of white enamel on a black background, while delicate work with a needle played an important part and assured an admirable finesse in drawing. His mastery in this art brought to Jean II commissions for portraits, two of which—that of the Pope Paul III (1529) and of Clement VII (1534)—may now be studied in the Louvre. A casket or *coffret*, a series of plates in the collection of Jacques Seligmann and Company, and a large oval plate representing a scene from Exodus, are splendid examples of the intricacy of the *grisaille* process of enameling, and of the intricacy of design perfected by such master craftsmen as Jean II Pénicaud. The derivation in all cases seems to have been the imaginative engravers of the epoch, even to such details as "cross-hatching" and the imitation of penstrokes.

It is not necessary here to attempt any explanation of the technical processes employed in painted enamels, or wherein the process brought to perfection in Limoges by the Pénicauds and other masters during the sixteenth century differs from the earlier

cloisonné and *champlevé* enamels. Enough to know that it was less expensive and more adapted to popularization than the earlier and exclusively ecclesiastical work. Therefore there arose, along with such masters as the Pénicauds and the family of Léonard Limosin (the



Courtesy of Jacques Seligmann & Co., Inc.

A LIMOGES EWER SIGNED BY PIERRE REYMOND



Courtesy of Mrs. Edwin S. Bayer

"THE RESURRECTION OF LAZARUS" IS BY JEAN I PÉNICAUD, LIMOGES. LAZARUS, PARTLY COVERED WITH DRAPERY, IS SEEN RISING. HE IS SURROUNDED ON THE LEFT BY CHRIST AND ON THE RIGHT BY TWO KNEELING WOMEN

master who represents the culmination as Nardon Pénicaud the inauguration of a creative period), craftsmen who specialize in particular fields. There was Pierre Reymond, a member of a dynastic family also, who specialized in plates, ewers, cups and such secular interests. A characteristic example of the work of Pierre Reymond is in the Jacques Seligmann collection. It is a ewer in gray on a brown ground, enriched with gold. It is decorated on the upper half and on the neck and foot with foliage, winged heads and garlands of fruit. The body of the vase exhibits a scene from the life of Hercules, a subject indicative therefore of Renaissance derivation. Pieces were sent from distant countries to be enameled in the Reymond workshops.

Another workshop in Limoges that became famous was that of the Noyliers, who specialized in caskets, coffers, and jewel boxes. These attained a great commercial success. Made of wood, reinforced with polished brass bands, it was possible to inset eight or ten enameled plaques or medallions. In the Seligmann collection

there is a splendid casket in grisaille, showing repeated medallions of busts, singly and in pairs. Another master of the period was Martin Didier Pape, who with Léonard Limosin, bring the golden age of enamel painting in Limoges in the sixteenth century to its culminating point. A triptych in the Arthur and Alice Sachs collection, recently shown at the Loan Exhibition at the Seligmann galleries, is in grisaille and represents the life of St. John. The original frame, which surrounds the three folding panels, is purely Renaissance in spirit, as is the composition of the figures. With three other similar works, the Sachs triptych by Pape is one of the major works of this artist. One is in the British Museum; another, incomplete, is now in the Museum of Lyons; while a third is in the Walters collection in Baltimore.

Jean Court—not to be confused with Pierre Courteys—is represented in the Seligmann collection by one of his typical large oval plates. He is an artist of pure

(Continued on page 78)

WHAT EARLY AMERICA HAD ON ITS WALLS

BY HAROLD DONALDSON EBERLEIN

THE SPIRIT OF SELF-HELP IN ART AMONG THE COLONISTS INDICATED STRONGLY ROOTED BEGINNINGS OF ART APPRECIATION READY TO LAY HOLD OF LATER OPPORTUNITIES

"A PENNY plain, and two pence colored," as Robert Louis Stevenson described them. He had known them in his boyhood. But they long antedated Stevenson's time. Some of them were three pence, or even six pence. By the time they reached the Colonies they were a little more. Then the peddler had to have his profit, so by the time they got to the final owner they might cost as much as nine pence or, the more ambitious ones, possibly a shilling. They were not handsome, but they were striking and often gaudy.

These were the broadsides that, time and again, formed the only spot of adornment on the bleak walls of many a house in the American Colonies. They were crude prints, crude in execution and crude in sentiment. When they were colored, the color was blobbed on in rough splotches over such parts of the picture as were supposed to call for chromatic emphasis; the rest of the picture was left to its native state of printer's ink.

By the widest charity of construction broadsides, of which *Death and the Lady* and others of its ilk were fair representatives, could not be accounted works of art. Even at "a penny plain, and two pence colored," one questions whether the worth of that much art in their make-up could possibly be conceded. Inspired by the aggressive evangelicalism of the early eighteenth century, these moral and "improving" sheets were struck off by the thousand. They found their way into cottages and farmhouses throughout the provinces in England, and they met a kindly reception in Scotland. The enterprising printsellers, who issued them, shipped them from time to time out to the Colonies. There the peddlers purveyed them to their rural customers, along with kitchen tinware, papers of pins and reels of tape. Their distribution in America continued well past the

middle of the eighteenth century and even down to the time of the Revolutionary War.

From the Smiberts in Boston, John Watson in Perth Amboy, and Williams who painted in Philadelphia, to West and Trumbull, Gilbert Stuart and the Peales, there is a goodly array of painters whose names are deservedly revered in the annals of American art. More

than one of them, however, painted portraits, and likewise occasional landscapes and allegorical subjects, from preference when they were lucky enough to have commissions to keep them busy. Of necessity, in the intervals, they often had to turn their hands to painting coaches, sign-boards for inns and shops, and any other odd jobs for their brushes that would help to "keep the pot boiling."

Besides the painters of acknowledged repute, there were sundry nameless or forgotten wielders of the brush who now and again ventured from their proper field of house and sign painting and essayed portraiture, landscapery and allegory, with results none too happy and oftentimes grotesque and ludicrous. Of such, for



"DEATH AND THE LADY," A REPRESENTATIVE BROADSIDE

example, was old Edward Hicks—he came rather late and lived well into the nineteenth century—who painted three or four subjects prolifically to the end of his days. *Washington Crossing the Delaware*, *The Signing of the Declaration of Independence* and the *Peaceable Kingdom* were his favorites. In the *Declaration*, Thomas Jefferson or Robert Morris—it might be either—has three legs and another of the august signers has only one, while a third, with unruffled equanimity, sits in a chair with the two back legs resting on air, there being room enough for only the two front legs on the platform. In the *Peaceable Kingdom* a ruddy-faced infant, in starched and frilled pantalettes, mauls the ears of a long-suffering lion; spotty leopards, apes and other denizens of the

jungle stand about with smug amiability on their faces; William Penn and the Indians, all oblivious of the menagerie in the foreground, are busy making a treaty under an elm at the side.

Severe New England parsons and worshipful Colonial governors were the subjects of most of the early engravings. Some of them were creditable, some were not but, whatever intrinsic merit these early portrait prints may have had, they were not very numerous. Small portraiture, whether engraved or in the form of painted miniatures, reached the height of its popularity late in the eighteenth century and in the early years of the nineteenth. In the latter period artists made no bones about advertising in the daily newspapers for commissions.

But painted portraits and landscapes, engravings and the later miniatures, even allowing for the number and unremitting industry of those who plied the brush or the graver, were never produced in sufficient quantity to keep pace with a rapidly increasing and prospering population. The professional artist class was exceedingly small and, until well after the turn of the nineteenth century, average people of moderate means had to depend largely upon their own personal efforts or the handiwork of three-quarter amateurs to satisfy their pictorial aspirations. It is with this home-made art that we are here chiefly concerned. Within the field thus limited we have embroidered pictures, "fractur" paintings, paintings in reverse on glass, flowers painted on paper, satin or silk, and ingeniously cut silhouette pictures, besides the broadsides already mentioned.

Throughout the entire Colonial period and the early Federal period people set great store by feminine skill in stitchery. Needle prowess was regarded as an indispensable part of a girl's education. The



ENGRAVING BY PAUL REVERE OF "THE BLOODY MASSACRE"

polite seminaries and young ladies' finishing schools, when they advertised their attractive "extras" — French lessons, drawing and dancing — made an equally strong point of thorough instruction in all manner of needlework with silks, wools or cottons on linen, bolting cloth, silk or satin. Indeed, a well embroidered picture was tantamount to a graduation diploma and the executant was deemed ready to make her *debut* in society. Hundreds of these old pictures still exist and turn up at all sorts of odd times and places. Embroidery of this sort was not confined to school graduates; it was a generally esteemed

feminine accomplishment indulged in by young and old alike. The workers of such decorations and their devoted families looked upon them with pardonable pride, framed them under glass, often with a broad black margin and gold band, and hung them on the walls.

Most of these pictures exhibit a strong bias towards pastoral themes or, at least, have a marked pastoral flavor. They nearly all, too, reflect the manners of the English eighteenth century school of painting until the

rage for memorial tributes, after the death of Washington, produced a veritable avalanche of tall, willowy ladies in short-waisted frocks, broken shafts of marble, cinerary urns on plinths inscribed with the name "Washington," laurel wreaths and weeping willow trees.

The "fractur" paintings, as they were called, were a survival of the mediæval practice of illumination. Fractur painting was done only by the German colonists settled in Pennsylvania, and by a few of the English colonists of Pennsylvania and New Jersey who had learned the method from their German neighbors. It was of two sorts, religious and secular. The fractur painting wrought by the brethren in the Cloister at Ephrata to embellish their psalm-books,



EARLY PORTRAIT BY PAUL REVERE



Courtesy of C. W. Lyon

THE SYMBOLICAL PICTURE "AMERICA," PAINTED IN REVERSE ON GLASS, IS ONE OF THAT CLASS OF PICTORIAL EFFORTS POPULAR WHEN THE COUNTRY HAD JUST ACQUIRED AN ARTICULATE SENSE OF NATIONAL CONSCIOUSNESS. TECHNIQUE AND DESIGN MAKE IT VALUABLE TO COLLECTORS OF AMERICANA



Courtesy of C. W. Lyon

SILHOUETTE PICTURES CUT OUT OF BLACK PAPER AND MOUNTED ON A WHITE GROUND, AS IN THIS HUNTING SCENE, OR CUT OUT OF WHITE PAPER AND MOUNTED ON BLACK GROUND, EXHIBIT ALL DEGREES OF DEXTERITY. SOME OF THEM ARE CLUMSY BUT NOT A FEW OF THEM ARE REALLY WELL COMPOSED

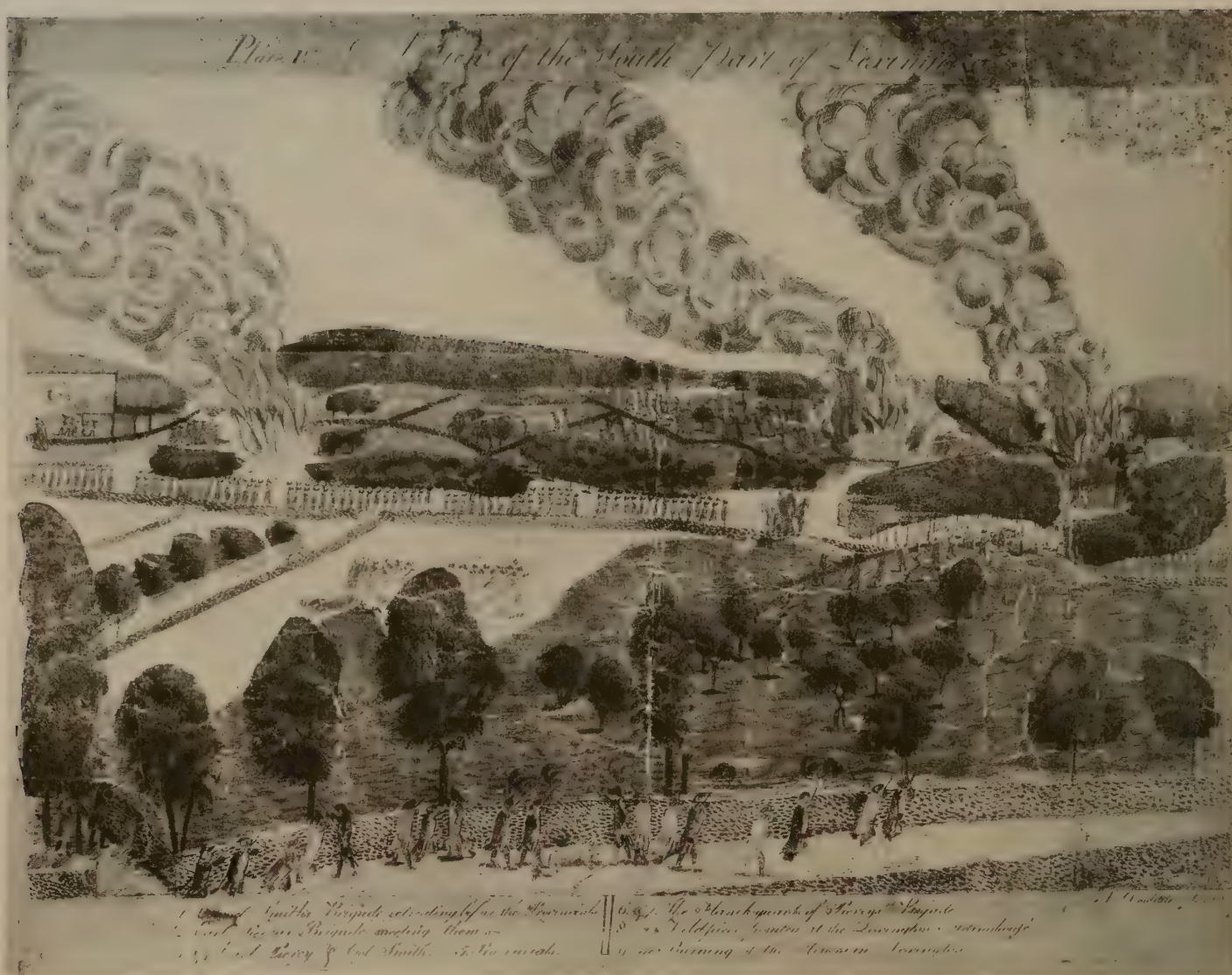


THE VALUE OF SILHOUETTE PICTURES IN THE FIELD OF PICTORIAL DECORATION, EVEN IN THE COMPANY OF PICTURES OF WHOLLY DIFFERENT PROVENANCE, IS NOT TO BE DESPISED. THEY ALWAYS HAVE AN INCISIVE EMPHASIS OUT OF ALL PROPORTION TO THEIR SIZE, BUT THEY POSSESS A NAIVE CHARM



Courtesy of Mrs. H. G. Taylor

EMBROIDERED PICTURES—LANDSCAPES, PORTRAITS, MAPS, ALMOST ANYTHING THAT A PAINTER COULD ESSAY ON CANVAS—WERE WORKED IN A GREAT VARIETY OF STITCHES WITH DUE ATTENTION TO GRADUATIONS OF SHADING AND COLOR. "SPRING," A PASTORAL, WAS WROUGHT BY A GIRL GRADUATE IN 1790



"A VIEW OF THE SOUTH PART OF LEXINGTON," ONE OF FOUR COLORED PRINTS ENGRAVED ON COPPER BY AMOS DOOLITTLE FROM DRAWINGS OF THE AMERICAN REVOLUTION BY RALPH EARLY AT NEW HAVEN, DECEMBER, 1775

and other devotional manuscripts, was exceedingly delicate, beautiful in design and color, and marvelously executed in a technique reminiscent of Persian miniatures. Nearly all of these are preserved in the collection of the Pennsylvania Historical Society.

Almost all the rest of the fractur painting was done by Pennsylvania-German village schoolmasters, the payment for which formed one of the perquisites of their job. Some of it showed considerable ability in draughtsmanship and coloring, some of it was excessively crude and grotesque. Examples of it turn up with more or less frequency and are to be prized only according to the merits they do or do not individually display. This "schoolmaster" fractur, or the painting done by a few of their more ambitious pupils, in its "religious" aspect comprised birth records, baptismal records and marriage certificates, painted on paper, framed and hung as pictures on the walls of "those whom they concern." After leaving due space for names and dates, the rest of the space would be given over to scriptural subjects, flowers—especially tulips—angels and Apocalyptic beasts, some of which were truly fearsome in

aspect, angels as well as the beasts. Occasionally these records were “secularized” to the extent of having hunting scenes instead of scriptural subjects, as in one of the examples illustrated.

The secular fractur paintings, less numerous than the others, were purely pictorial and were generally far inferior both in imaginative quality and in execution. The very gauche example illustrated is thoroughly puerile in conception and quite representative. All of these paintings, both religious and secular, were done on heavy paper and were executed with quill pens and brushes made from the hairs of the house cat. The pigments were colored earths and such stains as could be got together in a rough-and-ready, home-made way, liquefied with whiskey, and the varnish was the gum of the cherry tree diluted with water. Notwithstanding the poverty of the materials, some of the results produced were quite remarkable.

The flower pictures, painted on paper, silk or satin, were of general distribution throughout the Colonies or, at least, were not confined to any one region like the *fractur* work. They were often more or less symmetrical.

THE AGE OF LACQUER FURNITURE

BY HENRY BRANSCOMBE

ENGLISH LACQUER OF THE EARLY EIGHTEENTH CENTURY WAS THE RESULT OF ARISTOCRATIC HANDICRAFT, ALTHOUGH THE INDIVIDUAL ASCRIPTION IS NOW SELDOM POSSIBLE

ANY retardation of the early artistic development of England was largely due to her geographic position and the resultant isolation from the greater advancement that appeared in continental Europe, upon which the Islands had perforce to rely for some time equally for their finer craftsmen as for their designs. This dependence, however, was to a great extent eliminated during the late sixteenth century upon the formation of the great trading companies, for these bands of adventurers—and they were at first little more—quickly extended their ramifications as far east as the Orient, the culture of which in consequence gradually found its way direct to England. Nor was it long before the stimulus derived from this source, free from the influence of the European nations, made itself felt throughout the crafts of Britain. At the same time it cannot be said that the woodwork was ever entirely

free from the continental inspiration, even with the celebrated designers of the eighteenth century, for while Chippendale and Adam doubtless evolved many splendid styles they were nevertheless affected by earlier continental motifs.

Again more than one style which appeared after the arrival of William of Orange, while more frequently attributed to the followers of this king, had actually been imported to England many years previously by the ships of the different companies. But, even if these then failed to attain the vogue they later achieved, such pieces are to be found dating from as early as the later sixteenth century. And there is a tendency to seek examples only from that period when some particular art, due to its greater prevalence, was more prolifically produced. Yet while at these eras specimens may manifest a greater excellence, there are usually many which



Courtesy of the American Art Association

IN OCCASIONAL INSTANCES NO TRACE OF THE ORIENTAL INFLUENCE APPEARS AND WITH THESE TWO OR MORE SHADES OF LACQUER WERE EMPLOYED, THE DECORATIONS CONSISTING VERY LARGELY OF EUROPEAN SUBJECTS

antedate that period, which are of considerable interest equally owing to their rarity as to their evincing the progression of lesser perfection of a craft. This applies to that splendid decorative lacquer furniture, which reached the height of its popularity during the first few decades of the eighteenth century, when the desire for more colorful woodwork had doubtless been fostered by the marquetry introduced by the Dutch. But any suggestion that the use of the more beautiful lacquer was entirely due to these people is erroneous even if they, with the French, inspired the vogue for Oriental designs.

For if during Elizabethan times the amount and character of Oriental lacquer imported from the East were unimportant, there is undoubted evidence that it was then known in England, although such examples as exist would obviously be extremely rare. By the middle of the following century, however, both cabinets and screens were finding their way to Europe, and with the return of Charles II lacquer woodwork began to assume some importance in the court circles. In fact as early as the reign of William and Mary designs suitable for these pieces had been published by Stalker and Parker, and from these emanated one of the first instances of an industrial craft being indulged in by the world of fashion. And to-day many of the pieces of English lacquer work, although unidentifiable were probably the results of various aristocratic ladies of the seventeenth and eighteenth centuries, essaying to reproduce the beautiful surfaces of the Oriental artists. Nor can it be said that they failed in their efforts although the composition of the covering used in England differs entirely from that of the original pieces imported from the East.

In our present-day acceptance of a generic term as indicative of a craft we are prone to lose sight of the earlier and more highly specialized artistry of its originators. Thus it is in our modern designation of lacquer, for to

many it represents merely a well finished surface protected by a hard varnish. In fact it is even confused with the synthetic banana oil, which is used as a transparent covering to protect imitation gilding and brass objects from the action of the atmosphere. Yet even between the lacquer of India and the more Eastern countries, China and Japan, considerable difference exists in the methods of obtaining the necessary basic gums and consequently a variation in the characteristics of the finished article. And these again differ from the European substitutes not only in an often noticeable greater richness of color, but also in their induration. For while the surface of English lacquer, or "japanning" as it was known, may be indented by pressure, that of the Oriental has very much greater resistance.

Since ancient eras, for the art of lacquering is one of the oldest known to the East, both in China and Japan resinous gum has been procured from the sap of the *rhus vernicifera*, a tree indigenous to the Orient. In India the substance is derived from the *coccus lacca*, an insect which deposits a form of lac on the smaller branches and tendrils of certain trees, and it is this latter which is the chief constituent of the varnish or as it is more generally termed, shellac, used in the method of finishing woodwork known as french-polishing, and which is accomplished by applying several coats of the shellac and rubbing down with finely powdered pumice, thus leaving the dull finish that imitates old woodwork. This same gum has



Courtesy of Stair and Andrew
LACQUER CLOCK WITH BULL'S-EYE PANEL

been used in India for centuries both on wood and on metal and there is no doubt that it was known to Europe earlier than the finer quality which came from Japan and China. In fact, it would seem to have been designated as lacquer when applied to metallic surfaces but when used on woodwork was referred to as polish.

Lacking the material used by the Orientals in the production of the fine surfaces, which found their way to England in the form of cabinets, the English devotees to the art were constrained to discover a substitute and this they achieved by using an extremely hard varnish. But even if in indulging in this polite and fashionable industry they failed to attain quite the same effect and all the finer qualities which mark the Oriental prototypes, many of the surviving pieces evidence remarkable skill in the application of the surface covering. Doubtless the directions laid down in the book published by Stalker and Parker, already mentioned, were closely followed, for there is little or no record of any similar treatise on lacquer work at that time. These men gave seedlac varnish as the basis of the actual lacquer, the desired color being obtained by mixing in ground pigments. And that this art could not be undertaken other than in a most patient manner may be seen from the method followed by the Eastern craftsmen and which was of necessity carried out in a similar way by their Occidental imitators.

Any lacquer or other substances formed from similar gums may not be applied too heavily to a surface. Nor may one coat be placed upon another until the latter is thoroughly set. And when it is remembered that as many as twenty and even more coats or layers of varnish had to be applied, each being carefully rubbed with charcoal and rice paper, the time necessary to com-

plete a piece may the better be imagined. Further to obviate the possibility of the surface hardening and cracking, which ensues if varnish is allowed to set in a hot, dry atmosphere, the work was placed in a damp room at a temperature of about seventy degrees Fahrenheit where it remained until in that condition to permit rubbing without fear of "curling": in other words until the varnish had sufficiently set as to remove all risk of its being affected by the friction. In the case with the Eastern variety, and particularly the Chinese and Japanese, the surface eventually acquired such resistance owing to the quality of the varnish gums, the interstices of which are firmly closed by the constant rubbing that neither acids nor

powerful caustics will in any way affect or mar the beauty.

Such, of course, cannot be said of that produced by the japanning method adopted in England during the reign of Queen Anne and later, for it must be remembered that the Oriental lacquer was a natural prod-

uct and therefore more resistant to chemical compounds. But that notwithstanding, the so-called imitations made by the English dilettantes during the period known as the age of lacquer, manifest a skill and a perfection of application with which the results of mechanical mass production in modern times are incomparable. That this should be so is natural for much of the latter is merely woodwork sprayed with paint from an air brush, the shortcomings of the paint constituents being concealed beneath a coat of more or less synthetic varnish. At the same time this charge should not be laid against all lacquer work of the present time, for there are yet craftsmen in every art and industry who regulate the perfection of their work according to the earlier traditions when art



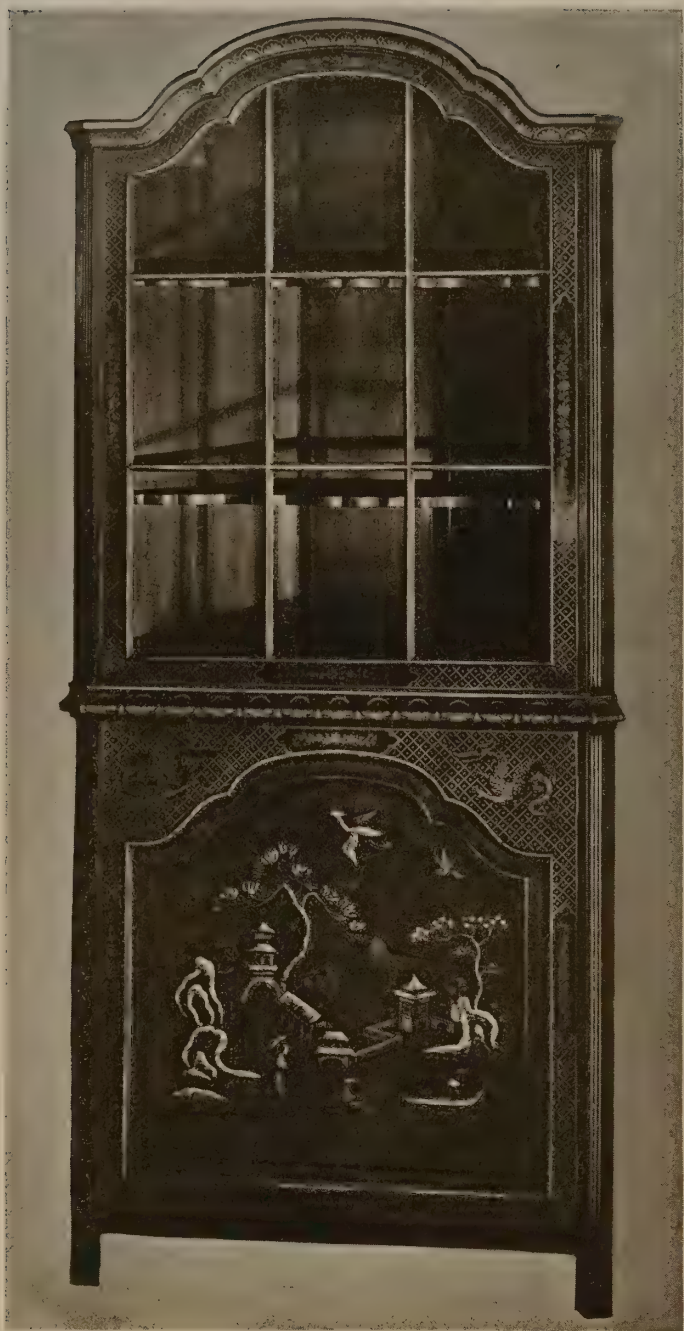
Courtesy of A. S. Vernay

CABINET SHOWING INTERIOR DECORATION

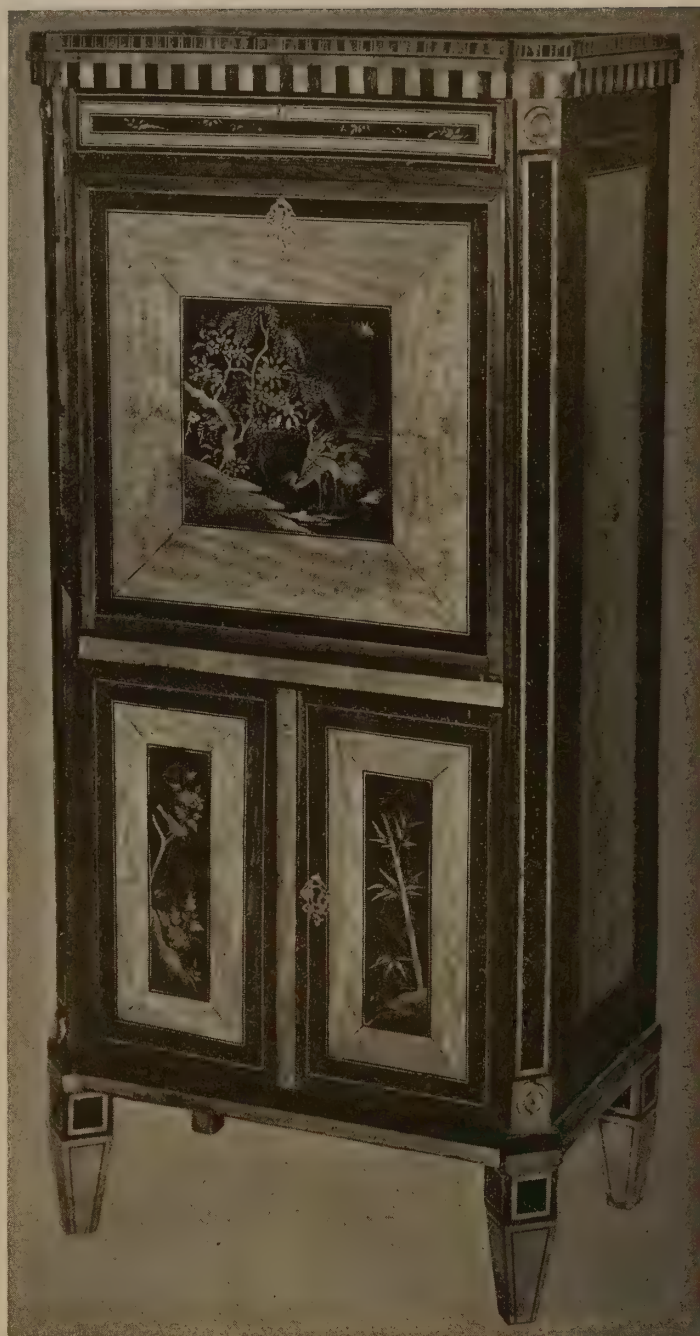


Courtesy of A. S. Vernay

A HANGING CORNER CABINET OF LACQUER WORK



Courtesy of the Tiffany Studios



Courtesy of the American Art Association

EVEN IN LATER REVIVALS OF THE LACQUER VOGUE THE OCCIDENTAL ARTISTS RETAINED THOSE ORIENTAL FORMS OF ORNAMENTATION FOR LACQUERED SURFACES WHICH HAD EARLIER FOUND THEIR WAY TO EUROPEAN CRAFTSMEN

was measured rather by the commendation it deserved than by the income its maker derived from its disposal.

At times confusion may arise in the mind of a collector from two sources. He may meet with examples which while obviously of Oriental construction and decoration yet evince some evidence of Occidental workmanship. Again he may acquire a piece in which the construction is undoubtedly that of an English craftsman, but the style of the decoration and its application have all the earmarks of the finer work of the Eastern artists. Instances of either of these are by no means common however. At first a large number of screens and other adaptable pieces were imported and the existing examples, which manifest the dual constructional characteristics with the essentially Oriental decorations were obtained by cutting and remaking

these pieces brought from the Orient. Thus small tables and mirror frames are found dating from early in the seventeenth century that were actually fashioned from imported screen panels and frames. Similarly there is little doubt that later pieces were occasionally made in England and sent to China to be lacquered and it is such examples that are rare as they are valuable, for they combine the splendid workmanship of the Western craftsman with the unexcelled artistry of the Oriental lacquer.

In the matter of distinguishing the actual woodwork, many outstanding characteristics appear to assist in the determination. In actual craftsmanship the Oriental is crude in comparison, this being particularly evident in the joints of his carcasses. And as the majority of larger pieces contains drawers, it is perhaps more con-

venient to use these as examples. Invariably in the case of drawer linings made by the Oriental cabinetmaker the dovetails are ill-formed and equally ill-fitting, a shortcoming which is very rarely found on English pieces. In some instances the drawer sides of Eastern workmanship are devoid of dovetails, these being replaced by crude wooden pegs. There is also a considerable variation between the weight of the metal mounts with which some of the more important examples are embellished, those of Chinese provenance being considerably lighter. Again in the imported examples the drawer linings were painted both inside and outside, while those made in England were only so treated on the inside in the cases where the drawers are of oak; but where poorer quality woods were used then the Oriental custom was followed by the English craftsmen.

Where a piece is found to be lacquered on a walnut carcase, little or no doubt remains regarding its English

origin, for it must be remembered that the use of lacquer was contemporaneous with the use of this wood for furniture in that country. Again many English examples will be found made from oak and even deal, but while equal artistry was applied in the decoration of these, there is frequently a noticeable protrusion of the "rings" or harder fibres of the wood, the softer fibres having during the course of time shrunk and caused the lacquer to recede slightly. This, however, would seem to have been later overcome by the use of walnut veneer laid on a deal or oak carcase, the legs and moldings of cabinets and similar articles of course being cut from solid walnut. And it is easy to surmise that much of the splendid walnut woodwork, which had appeared earlier, was with the coming of the lacquer vogue treated with the new form of decoration. If we might judge from the numerical preponderance of examples in that color, black was undoubtedly the most popular, this usually



Courtesy of Stair and Andrew

WITH THE FINER ENGLISH LACQUERED PIECES THERE IS A NOTICEABLE SUPERIORITY IN THE CABINET WORK, EVEN IF THE DECORATIVE MOTIFS FAIL TO DISPLAY EQUAL TECHNIQUE WITH THAT WHICH IS RECOGNIZED IN THE ORIENTAL

being found in conjunction with small gilt designs. There are, however, many examples in red while several have been found with blue and even green grounds, such having been carefully preserved in some old-world drawing-room, until the demands of recent days necessitated their fate being decided by the all dispersing ivory hammer.

Although few of them have survived, it was not uncommon in the early part of the eighteenth century to decorate the entire interior woodwork of a room in lacquer, this exemplifying the fact that the modish ladies of that time were not one whit less excessive in their fashions than those of the present day. The brevity of this vogue must remain the proof of its unsuitability, for at no time did it attain any national popularity. At the same time while in the fashionable world the use of lacquer furniture declined after about 1730, it nevertheless remained for several years afterwards, particularly in its application to the cases of standing clocks. And in the mention of these it should always be recalled that every long case or "grandfather-clock" decorated in this manner is entirely of English origin, as such pieces were unknown in the Orient, nor were any sent there to be lacquered.

We might imagine from the fact that colored lacquer was largely favored in England for bedrooms, that the people desired bright surroundings at their waking hour. And those who know the real English gray mornings will fully realize that such was probably the case. In any event there was an undoubted prevalence of bedroom pieces both during the early part of the century and at the time of the more or less sporadic revival instigated by Chambers and Chippendale some thirty years later. And whatever may be said of the quality of the lacquer during the latter period no disparaging comments may be made of the beautiful interior woodwork produced by Chippendale, even if some of Chamber's architectural achievements in the Oriental manner

remain as monuments to perpetuate the ridicule which their incongruity called forth at the time of their erection. But even if Chippendale did utilize lacquered surfaces on his moveable woodwork in connection with his interiors schemes, he was careful to refrain from indulging in departures from the motifs originated by the Oriental artists. In fact he of course relied rather upon the adaptation of Chinese characteristics.

While in certain parts of our own country examples of early lacquered furniture have been in use for many generations most of these were brought from England by the families who settled in the Southern colonies. At the same time there are others which doubtless represent the efforts of native amateurs to carry out the directions of Stalker and Parker, whose treatise on the subject would unquestionably find its way here. Such of the latter, however, are rare nor do they as a rule display other than indifferent technique. Rather it would seem that realizing the difficulties attendant upon the successful application of lacquer surfaces our ancestors developed decorative woodwork by means of painted designs. But even if the ground colors of these fail to attain the finer finish of lacquer or of Japan, there are many instances where the panels



Courtesy of B. Altman and Company

SPLendid METAL MOUNTS ARE FOUND ON LACQUERED PIECES

of larger pieces manifest considerable skill. And that tradition which the early arrivals from Holland maintained in the ornamented panels of their kasses, was a direct inspiration from the marquetry and lacquered woodwork known to them in their native land.

Another brief vogue of a form of lacquer and which also assumed some popularity here was that of the Victorian era, when furniture made from *papier mâché* japanned and decorated with painted panels and inlaid with mother-of-pearl appeared. This was chiefly restricted to those shaped tip-top tables and somewhat delicate chairs intended for use in old fashioned drawing-rooms. But up to the present but little attention has been given to this type of furniture.



Courtesy of Duveen Brothers

THE "TEMPTATION OF CHRIST" FROM THE BENSON COLLECTION WAS ON THE PREDELLA OF THE BACK OF DUCCIO'S "MAJESTAS"

PANELS FROM DUCCIO'S MAJESTAS FOR AMERICA

BY HELEN COMSTOCK

THE BENSON COLLECTION ACQUIRED BY SIR JOSEPH DUVEEN CONTAINS FOUR PANELS FROM THE PREDELLA OF THE BACK OF DUCCIO'S GREAT ALTAR ANCONA

FOUR little panels by Duccio from the collection of Mr. Robert Benson of London, which was purchased in July by Sir Joseph Duveen, will, if no European purchaser deflects them from their American destination, soon enrich some collection in this country with fragments of one of the greatest paintings in Europe. Since their identification some years ago by Mr. Langton Douglas as a part of the predella of the back of the ancona of the double altar which Duccio completed

in 1311 for the Duomo in Siena, they have been generally accepted as a part of that work which, standing at the culmination of Byzantine art and the foundation of the Italian, is most necessary to the understanding of Italy's vitalization of the canons of Byzantium. These four paintings, which are approximately seventeen inches square, are *Satan Tempting Christ on the Mountain*, *The Calling of Peter and Andrew*, *Christ and the Woman of Samaria*, and *The Raising of Lazarus*. Ac-



Courtesy of Duveen Brothers

"THE CALLING OF PETER AND ANDREW" FOLLOWED THE "TEMPTATION" ON THE NOW DISMEMBERED PREDELLA. BOTH COME FROM THE COLLECTION OF MR. ROBERT BENSON WHO SECURED THEM AT COLLE ALTO IN THE VAL D'ELSA

According to Weigelt's reconstruction of the *Majestas* (plate 66 of his *Duccio de Buoninsegna*), there were six more incidents presented on this predella, of which two are lost and one exists only in a fragment, found not long ago in the Duomo, showing Satan Tempting Christ on the Temple. The remaining three which are still in existence are *The Marriage at Cana* in the Opera del Duomo, and *Christ Healing the Blind Man* and *The Transfiguration* in the National Gallery in London. These predella panels on the back of the great painting, which was fourteen feet long and seven and a half high, began the story of Christ after the Baptism in the Jordan and continued through the events of the Passion on the main panels above, the largest being the central *Crucifixion*. Forty-four scenes were shown on the back, which faced the choir of the Cathedral, while the front,

with the Madonna surrounded by saints and angels occupying the whole width of the painting, faced the nave. This had a predella and pediments illustrating the scenes of the life of the Virgin. The altar on which it was placed stood directly under the dome of the Cathedral. Duccio's work took the place of a painting which was done in 1260; it remained over the altar until 1506, when the back of the panel was cut from the front and the two paintings so formed placed at the ends of the transepts. It was later removed to the museum of the Cathedral, the Opera del Duomo, and at some time was further dismembered for a few of the predella panels from both front and back found their way out of Italy. These include the following: the four panels of the Benson collection which Mr. Benson secured in Colle Alto in the Val d' Elsa; two other paintings from the



In the Opera del Duomo, Siena

"THE MARRIAGE AT CANA" IS NOW IN THE OPERA DEL DUOMO, THE MUSEUM OF THE CATHEDRAL AT SIENA, WHERE BY FAR THE GREATER PART OF DUCCIO'S GREAT ALTAR PAINTING OF THE VIRGIN IN MAJESTY IS STILL PRESERVED

same predella in the National Gallery in London, already mentioned, the *Christ Healing the Blind Man* having been purchased by Mr. C. Fairfax Murray in Florence and acquired by the National Gallery in 1883, and *The Transfiguration*, which was purchased for that institution by Mr. R. H. Wilson in Siena in 1891; an *Annunciation* from the front of the *Majestas* also in the National Gallery; the *Nativity* with two panels of prophets, Isaiah and Ezekiel (belonging to a series of prophets which intercepted the scenes of this predella), in the Kaiser Friedrich Museum in Berlin.

If Weigelt's reconstruction of the *Majestas* is correct, six panels in all have been lost, two of which were part of the predella which contained the Benson panels. The series should have begun with a *Baptism of Christ in the Jordan* and next should have come a *First Temptation*

of Christ. These are both lost and the panel which begins the series is the fragment discovered recently in the Duomo showing Satan Tempting Christ on the Temple. Fourth of the series is the Benson panel, *Satan Tempting Christ on the Mountain*, next the *Calling of Peter and Andrew* (Benson), the *Marriage at Cana* (Opera del Duomo), *Christ and the Woman of Samaria* (Benson), *Christ Healing the Blind Man* (National Gallery), *The Transfiguration* (National Gallery), and *The Raising of Lazarus* (Benson).

Since the *Majestas* in its entirety is so heroic in its scope it is unfair to discuss it here save in reference to the portion which is now destined for America. *The Temptation of Christ* in which Satan points to the kingdoms of the world is important in showing what it was that Duccio introduced into the Byzantine style at



Courtesy of Duveen Brothers

"CHRIST AND THE WOMAN OF SAMARIA" IS ANOTHER OF THE FOUR BENSON PANELS BY DUCCIO WHICH FORMED THE BASE OF THE BACK OF THE DOUBLE ALTAR, WHERE FORTY-FOUR SCENES FROM THE LIFE OF CHRIST WERE PRESENTED

the outset of the development of Sienese painting. Quite new is the fantastic Gothic spirit as shown in the grotesque Satan, and the animation of gesture which all through Duccio helps so much to convey the spirit of the event. Another new element is the precise delineation of architecture whose models he found in the new Gothic palaces which Siena's merchant princes were building in his own day. Most important of all is this early evidence of what was to become so distinctly a Sienese characteristic, the creation of space. Even though Duccio uses the conventional gold background of the Byzantine illuminators he succeeds in suggesting that his figures are enfolded in space, not in the manner which the realistic Florentines were later to develop, but in a far more subtle sense having little to do with linear or atmospheric perspective. It was the manifesta-

tion of a temperament to which the mystical was the most familiar. The consonance of Sienese art with the Oriental has too often been commented upon for the idea to be offered here in the nature of a discovery, but it is not only in the Oriental types of the faces, with their almond eyes and tiny mouths, nor in that peculiar bend of the head which is so like the figures on Persian miniatures, but in the suggestion of an infinity of space without resorting to optical illusions that there is so great a harmony of spirit between the two.

The Calling of Peter and Andrew is close to the Byzantine composition of this incident. The figures of the two future Apostles are sometimes criticized for being wooden in expression, while Andrew, looking neither at his nets nor his Lord, has often received especial comment, and yet the bearing of his head and the manner

in which his eyes gaze into space seem to suggest that Duccio has intentionally portrayed a moment of introspection while he turned over in his mind those just spoken words, "Come with me and I will make you fishers of men."

The Marriage at Cana in the Opera del Duomo follows next in order and its subject was more of a stumbling block to a painter who was supremely interested in interpreting the miracle pictorially than it was to the later Florentines and Venetians who were far more interested in the aspect of the spectators. Duccio's interest is not in the wedding but in the miracle; he has not even shown the bride, and the Virgin is the only woman present. The grouping of the figures does not suggest a lucid interrelation of the story after the man-

ner of some of the others of the series, as the *Christ and the Woman of Samaria*, where the focusing of interest on the woman at the well is increased by the eager observation of the Apostles coming through the gate at the right with bread wrapt in their mantles. The quality of interest and intensity in these faces is typically Duccio's. With the exception of the figure of Christ in the *Temptation* the images of Our Lord in this series lack the force of those of His companions and this is perhaps because Duccio was far more interested in showing the effect of His presence and the evidence of His power. What happened was his chief concern and the figure of Christ as the author of it could not indicate it so well as the attitude of the people by whom He was surrounded. When Christ himself is actor, rather than



In the National Gallery, London

"CHRIST HEALING THE BLIND MAN," THE NEXT IN ORDER OF THIS SERIES OF PREDELLA PAINTINGS, HAS BEEN IN THE NATIONAL GALLERY IN LONDON SINCE 1883. IT WAS PURCHASED IN FLORENCE BY MR. C. FAIRFAX MURRAY



In the National Gallery, London

IN HIS PAINTING OF "THE TRANSFIGURATION" DUCCIO HAS STAYED VERY CLOSE TO HIS BYZANTINE PREDECESSORS. THIS PANEL WAS PURCHASED IN SIENA BY MR. R. H. WILSON AND GIVEN TO THE NATIONAL GALLERY IN 1891

author, as in the *Temptation*, Duccio rises to great heights in presenting a noble and sorrowful figure. Duccio's figures, although sometimes more correctly drawn than those of Giotto, often have no weight, no force, and yet in this *Woman of Samaria*, supporting the weight of the water jar on her head, we have a beautiful suggestion of both weight and balance.

Next in the series is *Christ Healing the Blind Man* in the National Gallery, one of the few instances in which Duccio presents two incidents in the same picture, since the blind man is shown at the right after he has bathed his eyes in the Pool of Siloam and dropped the useless staff.

The fine rendering of the architecture of the background is especially to be noted; its completeness of detail is typical of Duccio, who was evidently impressed

by the new buildings which were in the late Dugento transforming the streets of Siena.

The Transfiguration, also in the National Gallery, follows the Byzantine conception closely, and the painter also uses the Byzantine convention, of which he was very fond, of covering the robes of the Christ with a network of gold lines. He makes them more meaningful than his Byzantine predecessors, however, for he is careful to follow the folds of the draperies. Moses and Elias are on either side of Christ and Saints James, Peter and John kneel in the foreground.

In the last of the series, *The Raising of Lazarus*, Duccio adds several inventions of his own, such as Martha's upraised arm, expressing her wonder, and the placing of the door of the tomb where it repeats the shape of the opening and thereby emphasizes the figure



Courtesy of Duveen Brothers

IN "THE RAISING OF LAZARUS," THE FOURTH OF THE Duccio Panels IN THE BENSON COLLECTION, THE PREDELLA ENDED IN A PAINTING WHICH INDICATES THE DEVELOPMENT OF THE SIENESE GIFT FOR NARRATION OF INCIDENT

of Lazarus himself. Mary, in red, kneels at the Saviour's feet and a man in the crowd holds his mantle before his face lest he breathe the air of the tomb. This panel concludes the predella, the story being continued in the main panels above with the events leading to the Crucifixion and concluded in the pediments at the top showing Christ's appearance to his disciples and finally the Ascension (which is lost) and the Pentecost.

Duccio began the *Majestas* in 1309, after signing a contract to work on nothing else until it was finished and to do all the work himself. For this he received sixteen *soldi* (sixteen cents) a day and his materials. The completed work brought him three thousand florins. The carrying of the picture in solemn procession to the Cathedral while all Siena observed a holiday is a recorded fact, for the archives preserve the amount that

was paid for the trumpeters and for the tapers burned on that occasion. This was not so much a tribute to the greatest painting Siena had ever seen, or ever was to see for that matter, but because the event was one which had particular significance for the city. The new painting was to take the place of one that had been erected over the altar of the Duomo in 1260, to commemorate Siena's great victory over the Florentines in that year at Montaperti, an occasion when Siena became forever the "City of the Virgin." Perhaps it was because Duccio as a small boy could remember that momentous dedication of the city itself on the day before the battle that he was able to glorify Her so consummately in his maturity. Or if Duccio were not born until close to 1260, as many think, perhaps in the very year of the battle itself, he must often have heard the story from

witnesses of that earnest procession lead by Buonaguida Lucari, in which all were barefoot and without hats and mantles, going to the Duomo to yield their city into the keeping of the Queen of Heaven. A fifteenth century chronicle, *La Battaglia di Montaperti*, which Mr. Langton Douglas quotes in his *History of Siena* tells the events graphically: "And whilst Messer the Bishop with all the religious and clergy were thus going in procession singing . . . their litanies and prayers, God put it into the mind of the Syndic, that is to say of Buonaguida Lucari, to rise, and say in a voice so loud that he was heard by the citizens who were outside the Church in the Piazza of S. Cristofano: 'My lords of Siena and my dear fellow citizens, we have already commended ourselves to King Manfred, now it appears to me that we ought in all sincerity to give ourselves, our goods and our persons, the city and the *contado*, to the Queen of Life eternal, that is to say, to Our Lady Mother, the Virgin Mary. To make this offering, let it be your pleasure to bear me company.' " The procession which he led to the Duomo was, therefore, commemorated by the procession of half a century later, when Duccio's painting took the place of the crude picture of the Madonna that had first celebrated her protection of the city. After the victory, which occurred September 4, 1260, a new coin was struck on which the old inscription *Sena vetus* was changed by the addition of *Civitas Virginis*. When Duccio painted his Madonna in Majesty he wrote a Latin rhyme around her throne, *Mater Sancta Dei, sis causa Senis requiei, sis Duccio vita, Te quia depinxit ita*—"Holy Mother of God, be peace to Siena, be life to Duccio, since he has painted Thee thus." Duccio would not have been the true son of Siena that he was without being able to enter so completely into the spirit of enthusiastic devotion which she offered to the Virgin and it seems to us to-day, in looking back on the history of the city, that some rare good fortune gave per painters to express this spirit while it was still so dominant a force in her existence. While ages of material prosperity are necessary for the support of artists they do not necessarily produce them. In other days Siena was to fall from spiritual grace, and from material power as well, but her artists had not lagged behind the period of her greatness and were there at hand to embody her ideals in their freshness and purity before she came upon evil days.

The year of Duccio's birth is generally given as 1255. The first official record of him is in 1278, when he painted some *cassoni* fronts and there is mention of him later for commissions to paint book covers for the State. In 1285 he was asked to paint an altarpiece for the Church of Santa Maria Novella in Florence, and this is now generally thought to be the Madonna of the Rucellai Chapel of which Vasari started the long persisting tradition that it was by Cimabue. Duccio's name appears as often in the records of Siena for fines imposed for various small offenses particularly failure to pay his debts, as for his artistic works. His private life does not bear inspection and he had the gay, erratic, volatile temperament of the true son of Siena.

His thorough grounding in the Byzantine style of painting did not need to be acquired in Constantinople, as some have said, for Siena was herself in touch with the East indirectly. Communication with the court of Sicily brought her in contact with Greek artists who had taken refuge there after the fall of Constantinople in 1204, and her relations with Pisa whose merchants traded extensively in Asia Minor and Greece, made Byzantine illuminated manuscripts familiar. In the thirteenth century she began to trade with the East herself. There was every reason why Duccio could become thoroughly familiar with Byzantine art without going to its source. Perhaps he would not have been so flexible in developing his Italian idiom if he had received his experience other than in his own country. In him the gracious, emotional spirit of Italy found expression and yet remained so true to the Byzantine style that Byzantine art may be said to have reached in him a culmination, hardly realized at its source, of its own ideals. For that reason the new elements which he added are never out of harmony with the old, and Siena did not have to wait as Florence did to make the break with Byzantium before she realized her own particular style. The difference between the art of the two cities may perhaps be better understood if it is remembered that the former attained maturity in the Gothic period and the latter in the Renaissance. The ideals of Byzantine art were not at all inharmonious with the Gothic spirit, while they were quite at variance with the Greek-inspired naturalism of the Florentine Renaissance. Siena found that a natural union could be effected between her Gothic dreams and her Byzantine precepts, while Florence used her knowledge of the Byzantine as a stepping stone into a different world.

Paintings by followers of Duccio in America already include a number of very beautiful works, such as the triptych belonging to Mr. George Blumenthal of New York from Mr. F. Mason Perkins' collection (plate 60, Weigelt's *Duccio*) which Dr. Sirèn thinks is by the same artist who painted the diptych of the school of Duccio in the Jarves collection at Yale University, showing the Crucifixion and a Madonna. Heads of angels belong to Miss Helen Frick and Mrs. William Hill of New York, the Johnson Collection of Philadelphia and the Boston Museum, the latter collection also possessing a Madonna given by Mrs. Walter Scott Fitz in 1916, which is close to the style of Ugolino, one of the chief of Duccio's followers. The Metropolitan Museum purchased in 1920 a Madonna from the collection of the Earl of Northeske which Dr. Van Marle feels is of the school of Segna, another of the greatest of the followers of Duccio. (*The Development of the Italian Schools of Painting*, vol. 2, p. 153.) Mr. Dan Fellows Platt of Englewood, N. J., has a *Madonna* from the Monastery of S. Eugenio near Siena; Mr. Martin Ryerson of Chicago owns a *Virgin and Child with Saints*, Mr. Richard M. Hurd of New York has a triptych and a *Madonna* from the Paolini collection and the New York Historical Society has a *Crucifixion* which all belong to the school of Duccio.

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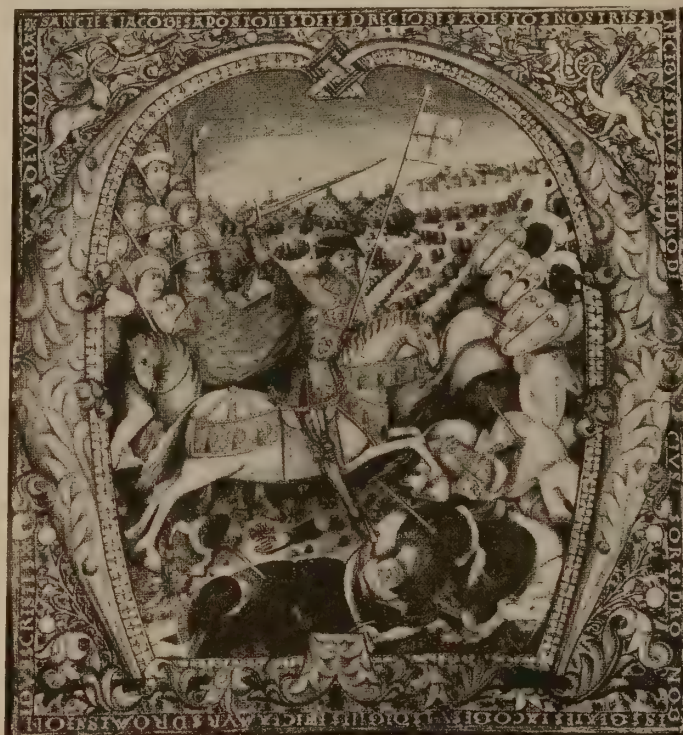
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NOTES ON CURRENT ART

THERE is reproduced on this page a miniature from an illuminated manuscript showing a Spanish subject and being probably of Spanish workmanship, which has recently been added to the collections of the City Art Museum of St. Louis. Within an initial M there is shown a battle between the Spanish armies and the Moors, the Spaniards being led to victory by St. James. This miniature has been cut from an Antiphoner whose spacious pages were large enough to carry this historiated initial, which measures approximately thirteen by eleven inches. It was painted after the middle of the fifteenth century and is assumed to have been done in Spain although there is of course a strong possibility that it may have been executed for a Spanish church in some of the Flemish cities, where at that time an industry was flourishing which supplied books of all kinds to foreign countries. The initial M, with its acanthus scrolls of red lined with green, is typical of the Italian style and, as shortly after the middle of the fifteenth century Italian influence began to count for much in Spain, it may be that some Spanish illuminator may have received his inspiration from that source. St. James is here represented as an old man, although he is often shown as a youth. His appearance at the head of the Spanish armies in their battles with the Moors has been a frequent motif for various fields of Spanish art.



Courtesy of the City Art Museum of St. Louis
INITIAL FROM A SPANISH FIFTEENTH CENTURY MANUSCRIPT

A GREEK bronze statuette of Apollo, which has been purchased for the J. H. Wade collection of the Cleveland Museum, comes from Dr. Jacob Hirsch's collection and was illustrated in *International Studio* for July, 1926, pages thirty-four and thirty-five. It is a piece of exceptional importance and is a worthy representative of the highest qualities of the Praxitelean style. The statuette has acquired a patina of rich blue which is in places as rich as lapis lazuli. One arm is broken off at the elbow, and the irises of the eyes, which were inlaid, have been lost; otherwise the little figure is perfectly preserved.

COLLECTORS of the autographs of the signers of the Declaration of Independence have been interested in the discovery in England of three signatures of Button Gwinnett of Georgia, who so rarely signed his name that \$28,500 was paid for a document bearing his

signature last year. The signatures in question come from the records of the Wolverhampton Bluecoat School of the year 1761. Gwinnett lived in Wolverhampton until 1765, when he emigrated to Savannah. The book in which his signatures were found contained minutes of the School which he had signed as a subscriber. They have now been sold by the School, at a price which was not announced, to Mr. Gabriel Wells of New York.

A MEMORIAL to Washington Irving designed by Daniel Chester French has been placed at Broadway and Sunnyside Lane on the boundaries of Irvington and Tarrytown, New York. The erecting of the monument was the work of the Washington Irving Memorial Association, which raised funds for the purpose by popular subscription.

THE present order of museums, as represented by the new home of the Fogg Museum at Cambridge, gives greater consideration to the showing of collections in the most practical manner than to architectural impressiveness. The result has not been, however, the sacrifice of beauty, for the building, particularly its inner court, is exceptionally pleasing. The exterior of the Museum harmonizes in style with the new dormitories of Harvard University, while the central court upon which almost every gallery has an outlook is

modeled after San Gallo's house at Montepulciano. The court practically turns the house in upon itself, for each wall reproduces one of the four sides. Coolidge, Shepley, Bulfinch and Abbott of Boston are the architects. The galleries have been planned with a view to showing the greatest amount of material in the most accessible and condensed way. Works of minor importance but necessary for the student are placed in sliding racks. A grand staircase, long corridors and all architectural features which make the visitor too tired to be able to appreciate the collections have been omitted. The collections that have been on view since the opening present an unusual scope, embracing examples of Maya art, Cambodian sculpture, Renaissance paintings and drawings and early American portraits.

THE portrait of Miss Braid by John Constable, on the cover of *International Studio* for August, was used by courtesy of Scott and Fowles.

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A SHELF OF NEW ART BOOKS

EL GRECO; KRITISCHES UND ILLUSTRIRTES VERZEICHNIS
DES GESAMTWERKES DOMINICO THEOTOCOPULI. By
AUGUST L. MAYER, with 112 copper-plate illustrations and 262 text-
pictures. *E. Weyhe, New York. Price, \$100.00.*

THE SPANISH JOURNEY. By JULIUS MEIER-GRAEFE with drawings by
J. SIMA and nine reproductions from the paintings of El Greco.
Harcourt Brace and Company, New York. Price, \$6.00.

IT is rather remarkable that synchronously with the publication of August
L. Mayer's beautiful cataloguing of El Greco, there has been brought out
in the United States the tale of Meier-Graefe's "voyage of discovery" writ-
ten over twenty years ago. This pleasant circumstance has allied these two
works even more closely than they would be as a matter of course to the
lover of the work of "The Greek"; it is a distinct pleasure to read the in-
spired technical descriptions of Meier-Graefe and to complete the mental
picture by the magnificent illustrations in the Mayer book.

The Spanish Journey might be better entitled "The Conversion from
Velasquez to El Greco, with Occasional Notes on a Journey through Spain,"
and it is with this definite idea in mind that it is classified as a collector's
book. It is the record of the famous German art-critic's travels to Spain
years before the war, a trip made with the idea of a pilgrimage to the shrine
of Velasquez, whom, as the translator, Mr. Holroyd-Reece, says in his
preface, "no one may judge until he has seen the Prado." And as such
journeys sometimes will, it turned out to be rather the rejection than the
establishing of Velasquez.

It must here be pointed out that the reader should not take too deeply
the vehement anathema which Meier-Graefe hurls at his former idol in the
process of excommunication. In order to carry his assuredly correct point
for El Greco, he sweeps away everything Velasquez has ever painted with
adjectives one would only expect him to use at some Berlin exhibition of
dilettantes. But consider the period and the peculiar circumstances con-
cerned with this work; it was only in 1902, a short time before Meier-
Graefe's arrival in Spain, that the famous Greco exhibition was held in
Madrid, which was practically the first public recognition in almost three
hundred years received by the master. It is almost incomprehensible to-day,
even to those who experienced these years of discovery from the beginning,
that El Greco was scarcely known in Spain and almost unknown in Europe
and America, until the end of the nineteenth century; that a world has lived
almost three centuries in possession of such pictures as the *Mauritius*, the
Burial of Count Orgaz, and the *Resurrection* without drawing them closest
to its appreciation is unbelievable.

As Meier-Graefe so well expresses the sentiment of the new glory of
appreciation of "The Greek," it came to us when we thought we already
knew every artistic sensation, every æsthetic thrill any painter might have
given us; all we could expect was to find some poor incompetent, who in his
complement of errors had one of the properties of the masters. All that was
left was to continually seek that hidden quality that was deep in mire; it
never occurred to us that we would be suddenly worshipping another deity—
another to place beside our Rembrandt, Rubens, Michelangelo, the estab-
lished and almost conventional protectors of the faith. And then—El
Greco! How the brilliant effects of the master drew to him all the world, all
the men who had found their new awakening as they had awakened the
spirit of the master. Perhaps it is not necessary for Meier-Graefe to attack
Velasquez as he does, but it is gracious to grant him that privilege for his
services in bringing the world more of El Greco. *The Spanish Journey* is a
beautiful book, written for a purpose which lifts it to a high plane, and one
for which every artist and artistic soul will thank Mr. Meier-Graefe.
Besides, it is distinctly well-written and a most entertaining account of the
incidental circumstances of travel in Spain.

To come now to August L. Mayer's stupendous volume, which is in reality
a recataloguing of all the Grecos extant, with considerable additions to
Señor Cossio's first, famous and only work of a similar nature. It is difficult
to find preliminary words of the admiration which must be felt for this
work. Mr. Mayer's extremely thorough and perfectly itemized cataloguing,
with practically every painting illustrated (the exceptions are negligible,
being only a few of which photographs were unobtainable) together with
the Hanfstaengl copperplates of the more important paintings, present
such a symmetry of perfection that it is difficult to realize that there might
have been another and less efficient way to present the subject. The preface-
biography in German text is concise and brings forth several interesting new
facts regarding the extraordinary methods employed by the great Theo-
tocolopi in obtaining commissions and effecting sales. However, most inter-
esting to American readers will be the cataloguing, which has been done by

(Continued on page 80)



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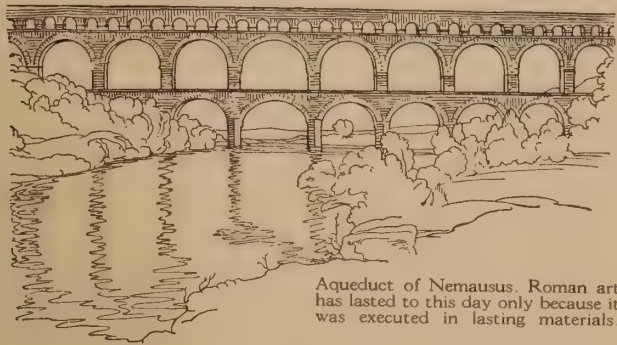
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(Continued from page 51)

taste and great ability. Kings and
princes became his clients for plates
and enameled dishes. He is known
as one of the most marvelous color-
ists of the Limoges school. His
plates are harmonies in greens; and
he is celebrated for his imaginative
reconstructions of fantastic ani-
mals.

Léonard Limosin, considered by
some experts to be the veritable
master of the Limoges school, de-
serves mention apart as he was an
artist first of all, and only secondar-
ily an *émailleur*. Appointed to the
courts of François Premier and
Henry II, he received many im-
portant commissions in portraiture.
Like the men described here, he
began by copying the Flemish and
Rhenish engravers. Later he fell
under the influence of the Italians.
In 1548 he became enameler to the
King. Unlike his colleagues of
Limoges, Léonard Limosin worked
from drawings made especially for
him by the painter Nicole dell'
Abbate. Léonard used all the meth-
ods known before him, recapitulat-
ing and carrying to technical per-
fection the art of enamel painting,
so that he was known as the great-
est of them all.

The long indifference of amateurs
to the beauties of Limoges enamels
and the romance of the creators has
now turned to the most intense in-
terest. We may well be proud of
the initiative of American collectors
in this long neglected field, particu-
larly in view of the splendid exam-
ples in most comprehensive col-
lections of religious and Renais-
sance arts. The late J. Pierpont
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lection, many of the plaques being
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out, mystery and enchantment.
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suggests the secret searchings of the
old alchemists. Theirs indeed is an
art of transmutation, of converting
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colored powders, and by their magic
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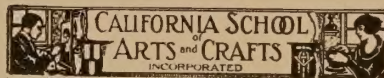
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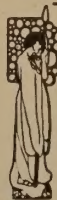
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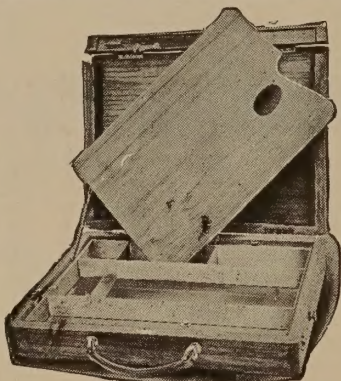
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(Continued from page 74)

Mr. Mayer in a way that does not even require a knowledge of German to completely understand every reference he makes. For each picture, he gives its alliances with other similar works of the master, the size, and as much of the history of its ownership as he is able to present. He illustrates almost every picture, even those that are almost identical with each other, so that a thorough working knowledge of El Greco is more easily obtained from his book than from years of gallery studies. In addition to the catalogue of paintings, there is one of miniatures, sketches, and sculptures. Mr. Mayer also presents as a special appendix, a catalogue with illustrations, similar to the others, of all the attributions and forgeries of Greco works.

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THE GENIUS OF JACQUES CALLOT

(Continued from page 32)

tion of topographical elements and almost microscopic detail of the most engaging interest. We seem to be gazing down like Gulliver on some scene of Lilliputian warfare, the tiny human figures faithful in gesture and demeanors to their stations in life. There are no less than eleven prints in this St. Martin-de-Re series, each one engraved with such magisterial skill and precision that leads one to believe that were this genius of Callot alive in the world to-day it might find its field in the realm of science rather than of art. Yet for all this surgical precision, there is in such work a youth, a freshness, a living quality that laughs at years and the passing of centuries.

Embodying in his characteristic work all of those qualities which we have come to consider as essentially French—powers of dispassionate observation, serene acceptance of the facts of life, in brief everything that contributes to a realistic outlook—it is a paradox that Jacques Callot spent much of his life in Italy, and comparatively none of it in Paris, then at the threshold of a great creative era. Between 1629 and 1631, Callot sojourned in Paris; but illness drove him back to his native Nancy, where he died in 1635, working until the very end.

Despite the interest Callot's work has always evoked, and the large collections that have been made of his prints, he has until recent years remained something of a mystery. Now, thanks to the efforts of M. Lieure and of the late M. Courboin, curator of the Cabinet des Estampes in Paris (undoubtedly containing the most complete Callot collection in the world) and other authorities, we are gaining a better understanding of his genius.

Callot was not, nor would he ever have wished to be, a mere virtuoso of line. He was not aiming toward the production of abstract æsthetic pleasure in the minds of his spectators. Engraving was for him a sort of graphic documentation, midway between printing and illustration. One senses that the use of the copperplate, or whatever method he adapted, aroused in his mind problems of economy, of extracting from the potentialities of his medium a maximum of delineation and of life. He marshalled his crowds with the authority of a great general; he wasted not a millimetre of his space, and yet invariably he produced the effect of spaciousness and air. Never, in studying these old prints, do we experience that feeling of tightness, of being cramped or shut in that mars our enjoyment of the work of lesser masters.

Callot may not be entitled to a place among the supreme artists of all time. But within his own field, as an illustrator and a faithful recorder of the picturesque spectacle of his own disordered epoch, he has not been equaled. Despite the limitations of his genius, his works remain an eloquent example of the miracle of interest transmuting itself, and itself creating the methods of that transmutation, into enduring expression. His case suggests that apathy or merely lukewarm interest is the first and only unpardonable sin in the creative artist. Cursed with this vice, technical skill is of no avail. On the other hand, a burning flamelike interest in the pageantry of this world, such as Callot experienced, will drive the artist demon-like onward to the creation of the tools with which he can express his passion.

ORIGINAL
MELACHRINO
"The One Cigarette Sold the World Over"



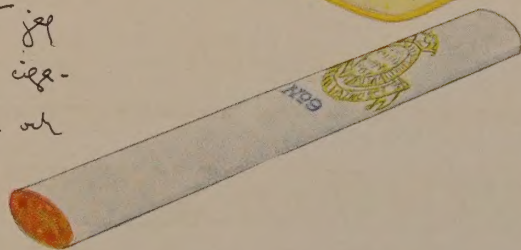
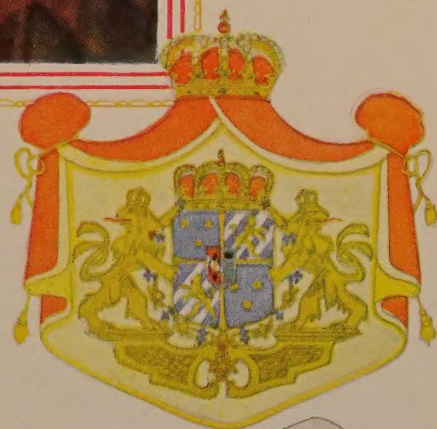
PRINCE WILLIAM of SWEDEN

Son of King Gustav, Prince William is famous as an explorer, big game hunter, sailor, poet and dramatist. He is also noted for his discriminating taste. He writes: "This is to inform you that I have smoked the very excellent Melachrino cigarettes and found them to possess a very mild and agreeable aroma". A facsimile of his letter follows.



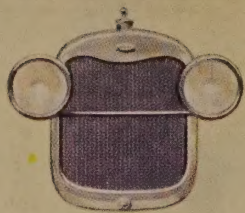
*C2 begär intresserad att jag
 ska notera att Melachrino's smärre cig-
 aretter är mycket smärre och milda och
 goda. Stockholm: Sept. 1925*

William



The aristocracy of the world — people of the highest rank and position in America as well as in Europe—have shown their preference for Melachrino cigarettes, because they demand superlative tobacco quality — the distinctive delicacy of flavor, the matchless aroma, smoothness and richness found only in the costliest Turkish tobaccos.

30¢ the packet of 20 — 15¢ the packet of 10 CORK TIPS AND PLAIN ENDS



LINCOLN



The Greyhound—noted the world over, for swiftness and stamina, for grace and beauty in action—has been selected as the emblem of Lincoln cars. Its poised, silvery body, extended at full speed, graces the radiator cap of every new Lincoln. ¶ Long, lithe and sinewy—fleetest of its kind—the Greyhound best typifies Lincoln speed and grace, beauty and endurance.

LINCOLN MOTOR COMPANY

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Lincoln cars range in price from \$4600 to \$7300
completely equipped, at Detroit

